SİVAS CUMHURİYET ÜNİVERSİTESİ

Sosyal Bilimler Enstitüsü

İngiliz Dili ve Edebiyatı Ana Bilim Dalı

SPACE AND SPATIALITY IN MARK RAVENHILL'S *SOME EXPLICIT POLAROIDS* AND *SHOPPING AND F**KING*

Yüksek Lisans Tezi

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…/…/2024

Muhammed İkbal ÖKDEM

İÇİNDEKİLER

ÖZET

Teatral anlatının sınırlarını zorlayan ve toplumsal normları sorgulayan *Some Explicit Polaroids* ve *Shopping and F**king* oyunlarıyla Mark Ravenhill, çağdaş İngiliz tiyatrosunun öncüsü oldu. Bu çalışma, Ravenhill'in dramatik dünyasında mekan ve mekansallık arasındaki karmaşık ilişkiyi araştırır ve bu yönlerin izleyici katılımı, karakter ilişkileri ve anlatı yapıları üzerindeki önemli etkisini ortaya koyar. Ravenhill'in oyunlarının, gerçek fiziksel konumlarının çok ötesine geçen mekansal yönleri vardır. Daha ziyade, karmaşık insan etkileşimlerinin ve sosyal eleştirilerin oynandığı dinamik bir arka plan işlevi görürler. Oyunların mekanları - ister *Shopping and F**king* 'in tüketim odaklı şehir ormanı, ister *Some Explicit Polaroids*'in çorak manzaraları olsun - Ravenhill'in modern uygarlık eleştirisini yansıttığı mecazi tuvaller görevi görür. Bu tez, bu coğrafi bağlamları inceleyerek, karakterlerin yaşadıkları alanlarda hareket etme ve müzakere etme yollarına ışık tutmayı ve Ravenhill'in incelemeye çalıştığı daha geniş sosyo-politik çevreye dair iç görüler sunmayı amaçlamaktadır. *Some Explicit Polaroids*'de kahramanlar, sosyal geleneklerden ve ahlaki standartlardan yoksun bir toplumda kendi başlarının çaresine bakmak zorunda bırakılır. Oyunun hem bireysel hem de toplumsal hayal kırıklıklarını incelemesi, ortamın ıssızlığıyla daha da güçlenir, bu da karakterlerin duygusal ve psikolojik boşluğunu yansıtan mekansal bir metafor yaratır. Bu çalışma, karakterler arasındaki etkileşimlere ve içinden geçtikleri ıssız ortamlara bakarak Ravenhill'in oyunun merkezindeki varoluşsal krizleri vurgulamak için mekanı nasıl kullandığını araştırır. Öte yandan *Shopping and F**king* oyunundaki ana karakterler, kimliklerin alım satım yoluyla yaratıldığı ve fiziksel ortamların metalaştırıldığı tüketim toplumunun merkezine itilir. Materyalizmin hüküm sürdüğü bir toplumda karakterlerin faillik ve özgünlük mücadelesini anlamak büyük ölçüde oyunun mekansal dinamiklerine bağlıdır. Bu çalışma, Ravenhill'in modern toplumun materyalizm saplantısına karşı nasıl sert bir ithamda bulunduğunu ve bunun kişilerarası ilişkileri nasıl baltaladığını göstermek için alışveriş merkezlerinde ve metropol çevrelerinde bulunan mekansal sembolizmi inceler. Ravenhill'in oyunları, fiziksel

konumların yanı sıra psikolojik ve duygusal mekansallık fikrini de araştırıyor. Karakterler toplum normlarının dayattığı sınırlamalarla, kendi duygusal travmalarıyla ve kimliklerinin sınırlarıyla mücadele ederler. Bu çalışma, karakterlerin iç mekanlarının analizi yoluyla Ravenhill'in mekansallığın psikolojik ve duygusal yönlerini nasıl ustaca harmanladığını, insanlık durumunun karmaşık bir portresini nasıl sağladığını araştırıyor. Bu tez, Mark Ravenhill'in *Some Explicit Polaroids* ve *Shopping and F**king* adlı eserlerinin, mekan ve mekansallık araştırmalarında teatral ortama ilişkin geleneksel fikirlerin ötesine geçtiğini öne sürerek sona ermektedir.

Anahtar Kelimeler: Mekanlar, Mark Ravenhill, Tüketim çılgınlığı, Yüzüne tiyatro, Yalıtım.

ABSTRACT

With his groundbreaking plays *Some Explicit Polaroids* and *Shopping and F**king*, which stretch the bounds of theatrical narrative and question societal norms, Mark Ravenhill has been a forerunner in contemporary British theatre. This study explores the complex relationship between space and spatiality in Ravenhill's dramatic world, revealing the significant influence these aspects have on audience participation, character relationships, and narrative structures. Ravenhill's plays have spatial aspects that go well beyond their actual physical locations. Rather, they function as a dynamic background against which complicated human interactions and social criticisms are played out. The locations of the plays—whether the consumerist urban jungle of *Shopping and F**king* or the barren landscapes of *Some Explicit Polaroids* —serve as figurative canvases onto which Ravenhill reflects his critique of modern civilization. By examining these geographical contexts, this study aims to provide light on the ways in which the characters move through and negotiate the areas they live in, offering insights into the larger socio-political environment that Ravenhill is attempting to examine. In *Some Explicit Polaroids*, the characters are left to fend for themselves in a society bereft of social conventions and moral standards. The play's examination of both individual and societal disappointment is furthered by the setting's desolation, which creates a spatial metaphor that reflects the characters' emotional and psychological emptiness. This study explores how Ravenhill uses space to emphasize the existential crises at the center of the play by looking at the interactions between the characters and the desolate settings they travel through. The main characters in *Shopping and F**king*, on the other hand, are propelled into the center of consumer society, where identities are created via the act of buying and selling and physical environments are commodified. Understanding the characters' battles for agency and authenticity in a society where materialism rules is largely dependent on the play's spatial dynamics. This thesis dissects the spatial symbolism found in shopping centers and metropolitan environments to show how Ravenhill crafts a scathing indictment of modern society's fixation with materialism and how it undermines interpersonal relationships. Ravenhill's plays explore the idea of

psychological and emotional spatiality in addition to physical locations. The characters struggle with the limitations imposed by societal norms, their own emotional traumas, and the limits of their identities. This study investigates how Ravenhill skilfully blends the psychological and emotional aspects of spatiality, providing a complex portrait of the human condition, through an analysis of the characters' interior spaces. This study concludes by proposing that Mark Ravenhill's *Some Explicit Polaroids* and *Shopping and F**king* go beyond conventional ideas of theatrical setting in their investigation of space and spatiality.

Keywords: Spaces, Mark Ravenhill, Consumerism, In-yer-face, Isolation.

INTRODUCTION

Within the field of modern British theatre, Mark Ravenhill is a well-known artist renowned for his thought-provoking and experimental pieces. *Some Explicit Polaroids* and *Shopping and F**king*, two of his groundbreaking plays, explore the intricate interactions between interpersonal relationships, social dynamics, and the significant influence of space and spatiality on the lives of the characters. In order to better understand the many layers of meaning buried within the spatial aspects of Ravenhill's plays, this thesis will look at the ways in which the physical and metaphorical spaces interact, overlap, and influence the thematic and narrative outlines of these ground-breaking plays.

Mark Ravenhill made his theatrical debut in the 1990s as a prominent figure in the in-yer-face theatre movement, a subgenre distinguished by its unrelenting focus on the human condition and its raw, visceral examination of social taboos. The plays *Some Explicit Polaroids* and *Shopping and F**king*, both composed in the middle of the 1990s, demonstrate Ravenhill's dedication to questioning norms and expanding the parameters of theatrical expression. As we examine the core of these plays, it becomes clear that the idea of space is more than just physicality; it takes on a dynamic quality that influences the relationships between the characters as well as the larger socio-political framework in which they are set.

Ravenhill's works explore space in ways that go beyond the conventional boundaries of the theatre. It includes the social, psychological, and emotional arenas that shape the characters' identities and experiences in addition to the actual locations where they interact. This thesis seeks to illuminate how Ravenhill uses space as a critical lens to study and critique modern society by delving into the spatial dynamics in *Some Explicit Polaroids* and *Shopping and F**king*.

First, it is important to examine the actual locations where Ravenhill's characters travel during their turbulent adventures. The environments in *Some Explicit Polaroids* and *Shopping and F**king* are essential elements that impact and mirror the lives of the

characters, not just background scenes. In *Some Explicit Polaroids*, the action takes place in a jail cell, a setting that is typically connected to punishment and captivity. By placing his characters in this harsh, confining setting, Ravenhill forces them to examine their choices and wants under the strict confines of social conventions.

On the other hand, *Shopping and F**king* delves on a distinct aspect of city life: the consumerist environment. The characters move through London's busy, neon-lit streets while entwined in a web of addiction and desire. Urban environments take on the role of symbolic battlefields where social and personal conflicts are fought out. The spectator is encouraged to think about the larger ramifications of the characters' relationships within these locations by Ravenhill's painstaking attention to detail while depicting these physical spaces.

The playwright urges the audience to explore the metaphorical places that form the characters' inner lives as well as the physical locations, which act as tangible canvases for Ravenhill's inquiry. The prison cell serves as more than just a site of imprisonment in *Some Explicit Polaroids*, as the characters use it as a testing ground to examine their morals, sense of self, and the fallout from their deeds. The cell turns into a miniature version of society, a place where morality, power relationships, and individual responsibility come together.

*Shopping and F**king* explores the thoughts of those enmeshed in the web of addiction and consumerism. In this setting, the mall becomes a symbolic maze of wants where the characters, surrounded by the glitzy facade of consumerism, must face the emptiness of their life. With a story that deftly transcends the physicality of the stage, Ravenhill invites the audience to consider the inner lives of the characters and, therefore, the social forces that shape their goals and wants.

Ravenhill interacts with space in ways that go beyond the plays' diegetic limitations. *Shopping and F**king* and *Some Explicit Polaroids* both go against the conventional rules of the theatre, breaching the fourth wall to speak directly to the audience. Ravenhill uses this purposeful blending of the boundaries between the

auditorium and the stage as a potent weapon to include the audience in the story as it is being told.

In *Some Explicit Polaroids*, individuals address the audience straight from their jail cells, creating an intimate bond that cuts beyond the stage's physical limitations. This storytelling technique forces the audience to examine their own presumptions and conclusions, making them reevaluate the moral and ethical implications of the characters' actions. Similarly, by fusing immersive staging and multimedia components with traditional theatrical aspects, *Shopping and F**king* further blurs the lines between fact and fantasy.

Ravenhill's spatial investigation in these plays is fundamentally political besides its fantastic and real atmosphere. The geographical dimensions turn into a canvas that powerfully portrays the era's power structures, social standards, and identity politics. In *Some Explicit Polaroids*, the jail cell serves as a miniature version of a society that penalizes deviation and imposes strict rules. The geographical limitations highlight the repressive nature of society institutions by reflecting the power relations that control the lives of the individuals.

*Shopping and F**king* addresses consumer culture politics and how they affect personal identity. The characters live in a very commercialized environment where material things are frequently used to determine one's value. Ravenhill uses spatial analogies to underline the alienation and separation that pervade the lives of the characters as he condemns the dehumanizing impacts of capitalism.

As one journeys through the physical, metaphorical, and theatrical spaces of these plays, he uncovers a rich tapestry of meaning that extends far beyond the surface. The shopping center turns into a maze of wishes, the jail cell into a testing ground for morals, and the theatre into an area where truth and fantasy are blurred. Under Ravenhill's direction, space is transformed into a powerful instrument for social criticism, a prism through which to look at identity politics, power relationships, and the significant effects of social systems on people's lives.

This thesis examines the complex relationship between space and the themes and narrative aspects of *Some Explicit Polaroids* and *Shopping and F**king*, providing a thorough investigation of how spatial dimensions interact with and impact on these elements. This research aims to deepen the knowledge of Ravenhill's contribution to the discourse of space in modern drama by closely examining physical locations, metaphorical realms, theatrical innovations, and the underlying political implications and beyond.

FIRST PART

1. BACKGROUND OF THE STUDY

1.1. Pages and Places: Charting the Literary Landscape

An explosion of creative, transdisciplinary work has resulted from the space revolution in the social studies and culture. By putting different kinds of emphasis on the ever-changing pairings between space, place, and literature, spatially oriented literary studies have contributed to redefine or reshape current criticism. Academics and detractors engaged within the literature of space are contributing to a reorientation of literary histories, criticism of literature, and theory of literature by reflecting on how space and location are represented, if in the actual world, in fictional universes, or in those composite spaces where fiction and reality collide.

Geocriticism or spatial literary theory has established techniques and approaches that are multidisciplinary or transdisciplinary for examining topics like how a place is portrayed in works of literature. This theory and its practices frequently build productive relationships with the fields of social science, political philosophy, historical context, architecture, and the history of art. Since it often looks at what Edward Soja has defined as the “real-and-imagined" places we encounter in literature as well as in life, spatial criticism extends beyond to the spaces of the "real" world and raises problems from time to time regarding any unduly strict division between fictional and actual locations (Soja 2010: 14).

The ideas, methods, or theories mentioned by this thesis should be interpreted broadly. Much of what is today considered the postmodern condition is rooted in the study of spatiality, and historical and contemporary studies of ancient, medieval, early modern, and modernist literature have been influenced by innovative research into the literary geography of actual and imagined locations. Examining literary portrayals of locations along with the feeling of place and relocation, as well as the connections

between real-life experiences and a more conceptual or unrepresentable geographical network that influences it inadvertently or overtly, is the focus of spatial criticism. In conclusion, the work carried out in geocriticism, and spatial literary studies is varied and extensive. Every volume of this thesis takes substantially the simultaneously remarkable effects of space or geography and artistic representation, especially as these effects are seen in literary works.

Why is it vital to acknowledge this area even exists? To Duhem, since everything that is prone to deterioration and production is always moving locally; it originates in one location and ends up there (Duhem 2008: 20). Such a local movement, which for a changing being involves the emergence into existence at one location and the subsequent departure from that location, assumes a location that endures while the change is occurring. As Duhem mentions again, absolute and ideal being is unable to supply this area; in fact, unchanging being never takes any other being from outside itself or allows any other being to enter it (Duhem 2008: 22). Therefore, this location can only be in space, a third form of existence.

Franco Moretti, Bertrand Westphal, and Robert T. Tally Jr. are the three leading geocritical researchers who have examined the function of literary sciences' space. In his book *Spatiality* (2013), Tally Jr. investigates the relationship between mapping and literary geographies, beginning with how both concepts of space and mapping have changed throughout the history of culture and were reexamined following the spatial turn, which overturned the predominance of the spatial the function of literary sciences' space. perspective in social and philosophical beliefs. For Tally, a literary geography of the reader might be added to that of the writer. Because they actively analyze literary maps to produce fresh, often unexpected mappings, critical readers take on the role of geographers (Tally 2013: 79). *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies* (2011), another joint effort under Tally Jr.'s direction, is intended as both an extension and an antagonist to Westphal's Geocriticism, illustrating the diversity of geocritical approaches.

Being lost is genuinely scary, or at the very least, aggravating. A very awful feeling is not knowing where one is, or possibly not knowing where one is in relation to where one is hoping to be. Any kind of indicator would be helpful in this circumstance, but a map would be the most practical. The comforting 'You are here' arrow, dot, or other marker serves as a point of reference from which we may both visualize and traverse the space, while the map presents a fictitious or symbolic depiction of the area in which we are located. For Tally, to some extent, literature also serves as a type of map, giving the audience details of locations, placing them in an imaginative realm, and offering them points of reference through which they may get their bearings and make sense of the reality in which they live. Alternatively, literature may provide readers with an understanding of the worlds in which people have lived, are living, or will live in the future (Tally 2013: 2). Perhaps writing offers a means of mapping the places confronted or envisioned in the author's experience. Spatiality has emerged in recent years as a crucial idea in literary and cultural studies. The nineteenth century seemed to be dominated by conversations about history, philosophical expansion, and time, yet temporality seems to be acknowledged by the aesthetic of modernism as the most important feature, particularly regarding personal psychology, as in Marcel Proust's novel *In Search of Lost Time* or Henri Bergson's philosophy of time and memory.

However, gradually, and especially after the Second World War, space started to make a comeback in critical theory, rivaling or even surpassing time in the importance that was given to it by critics and theorists, who were then more inclined to deal with spatiotemporality or give space a more comparable place with time in their analyses. The spatial turn, as it has been dubbed, was supported by an entirely novel aesthetic style that came to be recognized as postmodernism, with a strong theoretical criticism offered by poststructuralism, particularly in French philosophy, but swiftly spreading into many nations and fields. Additionally, when conventional geographical or geographic boundaries have been eliminated or rewritten as a result of post colonialism, globalization, and the advent of ever-more-advanced digital technology, space became increasingly prominent. Time has been getting shorter in tandem with this shortening of space, which is a potent influence of the modern and postmodern conditions. To Tally,

to confront the new spatiality implied in the postmodern movement, critics and theorists had to create innovative interpretative and critical frameworks (Tally 2013: 38). For many academics and critics who specialize in modern literary studies, spatiality has now become an essential and frequently quite helpful notion.

It is hard to introduce all the works of spatiality in this section. It is also hard to make a one-word explanation of spatiality. Like temporality, spatiality is a subject that cannot be adequately or elegantly described in one volume. In order to address the issue, it is to concentrate almost entirely on what is known as the designated geospatial shift in literary and cultural research. Considering its direct relevance to the present-day crisis of representation, which is frequently cited by theorists of globalization or postmodernity, as well as the long-standing and well-established connections between cartographic and narrative discourse, by the help of some prominent figures in the theories of spatiality.

The 1970s' spatial turn may be considered as a big bang that reaffirmed the significance of spatiality in social and cultural disciplines. This turn was facilitated by Michel Foucault's archaeologies and heterotopologies and Henri Lefebvre's Marxist critique of the creation of spaces (Tally 2013: 38). The foundation of contemporary spatial analyses can also be identified in the chronotopic investigations of Mikhail Bakhtin, the poetics of space presented by Gaston Bachelard, the poststructuralist geophilosophy of Gilles Deleuze and Félix Guattari, the postcolonial critique articulated by Edward Said and Homi Bhabha, as well as the feminist theories advanced by Gloria Anzaldúa and Doreen Massey (Conkan 2020: 2). This transformative era in spatial thinking found additional support in the scholarly contributions of various theorists from diverse intellectual traditions. Mikhail Bakhtin's chronotopic investigations provided a rich foundation for understanding the interplay of time and space, adding a temporal dimension to spatial analysis. Gaston Bachelard's poetics of space delved into the emotional and psychological dimensions of spatial experiences, offering a nuanced perspective that complemented the more structural approaches.

There are also revolutionary theories of David Harvey (such as time-space compression) and of Fredric Jameson, who looks at the new spatiality implicit in the postmodern. As a result, during the past few decades, geocritical techniques have been increasingly prominent in critical studies performed globally. To clarify how place influences literary development and how literature influences the formation of place (Michael 2011: 33), the goal of geocritical studies is to map out the range of international arenas where literature and socio-political frameworks converge. These endeavors have themselves grown to be diverse, interdisciplinary, and subject to ongoing review. According to Michael, these several approaches all demonstrate surprising outcomes and the imaginative fusion of geography and the humanities (Michael 2011: 33).

The perception of space and place, the necessity or the necessity of mapping, and the insecure contemplation on strategies for creating a better map or a more livable sense of place are not new concepts in the history of mankind. When it comes to being social animals—Aristotle's *zoon politikon*—people are also spatial creatures, animals that create stuff and tell tales. However, the changes in social space, which, like history itself, are the result of human efforts but are not directly controlled by their makers, have an impact on how people interact with space, use space, and interpret their varied spatial and social relationships. The way that spatiality has changed throughout human history has significant ramifications for thought and practice. As Tally puts, the recognition of how underrepresented space, place, and mapping issues had been in previous critical literature is the basis of the spatial turn in contemporary and postmodern literary study and criticism. In addition to trying to correct this previous error, the authors, critics, and theorists whose works have recently dealt with these issues directly or indirectly also provide new perspectives on a world where many of the once-certainties are now, at the very least, unclear (Tally 2013: 16). The spatial transformation represents a shift towards the very essence of the world, a recognition of how our existence is intricately woven into a dynamic web of spatial and social connections, necessitating some form of mapping.

The primary concern with the spatial movement in literary and cultural studies would be much beyond the scope of a meaningful treatment of the idea of space in modern philosophy. But a quick look at the prevalent, albeit contentious, views of space in seventeenth- and eighteenth-century philosophy might help to understand why, in Foucault's words, history rather than geography was the great obsession of the nineteenth century (Foucault 1995: 20).

As Tally says, previously, Descartes adhered to the concept of Euclidean space, wherein space is inseparable from the entities occupying it. In line with the Aristotelian definition, the term "body" encompasses anything with mass and dimensionality. According to Descartes, all bodies share a fundamental trait—spatial extension. Consequently, what we perceive as space is essentially this extension of bodies. For instance, a bottle filled with water remains filled with air when empty. In this context, one could argue that empty space is a misnomer, as it is perpetually occupied by bodies (Tally 2013: 27-28). By prioritizing bodies-in-space over space itself, Descartes undermines the distinction between the two, asserting that there can never exist a space entirely separate from and distinct from bodies. In Descartes' view, bodies in space are integral components of that space, challenging the notion of space as an empty container filled with bodies. Consequently, according to this perspective, space is inherently full due to the inherent inclusion of bodies within it.

One of the fields that were affected by the concepts of space and spatiality during the 19th century is psychology. The writings of Sigmund Freud (1856–1939), which are themselves a type of contemporary literature, appeared at the same period and had an instant impact on numerous authors. The goal of psychoanalysis is to outline the boundaries of the mind of an individual, and Freud frequently used spatial metaphors in his works. Since Freud recognized that the repeating of a previous occurrence at a later period is frequently what causes the patient's psychological condition, Freudian philosophy also incorporated a temporal component. Because the patient's statements are being examined, the psychoanalyst afterwards examines the patient's background in detail to unearth a secret. This included dream interpretation and joke phrase analysis,

both illustrative texts for literary studies. It is thus not unexpected that psychoanalysis has proven helpful for both creative authors and literary critics.

> "*The intensely individual, psychological perspective in many modernist narratives highlights the concern with the ego and with the unconscious processes affecting the human subject's sense of self. These works, though epic in their scope, might be considered spatially circumscribed because of this intense focus on the psychological interiority of the narrator or protagonist"* (Tally 2013: 35).

The concept of projecting a world seems fitting to encapsulate the purpose of literature, and numerous literary works have indeed functioned as imaginative maps, diagrams, constellations, and various other symbolic objects. Engaging with literature can aid readers in perceiving and navigating aspects of their own surroundings by taking life's realities and structuring them according to various conceptual frameworks. Similar to ancient epics and myths that helped audiences make sense of the mysteries of the natural world, this aspect of literature likely dates back to the very origins of storytelling. Consequently, the principles and practices related to space, place, and mapping hold significance in both literary and cultural studies, mirroring their importance in adapting to an ever-changing social and geographic landscape.

It is possible to classify writing as a type of mapping or a cartographic activity. Similar to a mapmaker, a writer must examine the area to decide which aspects of a particular landscape to highlight, minimize, or include. For instance, certain shadings may need to be darker than others, some lines may require to be bolder, and on and on. To Tally, the author is tasked with defining not only the narrative's scope but also the dimensions of the locations within it. Whether working within non-realistic genres like myth or fantasy, the literary cartographer must decide the extent to which a portrayal of a place correlates with any actual location in the physical world. (Tally 2013: 13). Literary cartography has a nearly concurrent metaphorical and literal component, and the author working on such a project need not necessarily be intentionally mapping. Sometimes creating a map is part of the story-telling process itself.

> "*the narrator is thus a surveyor and, in a number of senses, a rhapsode, but he is also a bard, in that the inventory of the oikoumene cannot fail to be an invention of the world, if only by reason of the use of the space of language, for correlations exist between "the order of the discourse" and the order of the world. ... As [Herodotus] produced his inventory of distant peoples and border territories, did he not invent the oikoumene and set the human world in order? The space of the narrative purports to be a representation of the world and he, the rhapsode, is the one who eidea semainei, who indicates the forms, who makes things seen, who reveals; he is the one who knows"* (Hartog 1988: 354-55)

Similar to a cartographer, a writer must choose which aspects to include in their work. Others are already implied by this one, such the following: What purpose does this tale, or this map serve? What do I hope the reader will take away from it? What qualifies as a location (or an occasion, a person, a topic, etc.) worth noting? What can be reasonably omitted? The connections between geography and literature, mapping and writing, and description and storytelling are complicated and a lot. A location is mapped, read, and narrated so as to become familiar with it.

The author must next decide whether the details of a specific environment or a tale would make the narrative map relevant. This is also applicable to a real mapmaker, who must decide the purpose of the map and the meanings it is meant to convey to a viewer before putting the components on paper. Readers won't receive the correct place from a tale if key components are missing or if there are too many unnecessary ones. A narrative's creator creates the world via the story, giving it significance.

The type of narrative or map that is being created is additionally determined by the author as they choose which elements of the story or map will be noticeable and which can be left in the background as well as how to best arrange those elements to achieve the intended impact on the audience. Consequently, a discussion of genre is a necessary component of literary mapping.

> "*genre, we might say, is a set of conventional and highly organized constraints on the production and interpretation of meaning. In using the word "constraint" I don't mean to say that genre is simply a restriction. Rather, its structuring effects are productive of meaning; they shape and guide, in the way that a builder's form gives shape to the pour of concrete, or a sculptor's mould shapes and gives structure to its materials. Generic structure both enables and restricts meaning, and is a basic condition for meaning to take place. I take it that genre theory is, or should be, about the ways in which different structures of meaning and truth are produced in and by the various kinds of writing, talking, painting, filming, and acting by which the universe of discourse is structured. That is why genre matters: it is central to human meaning-making and to the social struggle*

> *over meanings. No speaking or writing or any other symbolically organized action takes place other than through the shapings of generic codes, where "shaping" means both "shaping by" and "shaping of": acts and structures work upon and modify each other"* (Frow 2006: 10)

It is possible to refer to the objectives of both literature and cartography as representation of reality if it is acknowledged that both disciplines merely utilize metaphor to portray reality. Literary cartography is demonstrably shaped by narrative structure, as different genres like the epic and the novel create distinct realities with recognizable spatial characteristics. To put it another way, it is not just a case of the author's selectiveness in producing this type of map compared to that type of map. These two conceptualizations of literary mapping in general are very distinct from one another. In one instance, the goal is to create a worldly environment that approximates completeness inside the story by filling in all the blanks, but in the other instance, the worldly aspects are deemed unnecessary, and a heavenly or mystical sensation is given a far larger place.

> *"it would be difficult, then, to imagine styles more contrasted than those of these two equally ancient and equally epic texts. On the one hand, externalized, uniformly illuminated phenomena, at a definite time and in a definite place, connected together without lacunae in a perpetual foreground; thoughts and feeling completely expressed; events taking place in leisurely fashion and with very little of suspense. On the other hand, the externalization of only so much of the phenomena as is necessary for the purpose of the narrative, all else left in obscurity; the decisive points of the narrative alone are emphasized, what lies between is non-existent; time and place are undefined and call for interpretation; thoughts and feeling remain unexpressed, are only suggested by the silence and the fragmentary speeches; the whole, permeated with the most unrelieved suspense and directed toward a single goal (and to that extent far more of a unity), remains mysterious and "fraught with background"* (Auerbach 1953: 11-12)

When authors utilize literature to chart the tangible and imagined spaces within their world using diverse approaches, readers become active participants in a broader mapping process. A reader of a literary map engages in envisioning a space, plotting a course, and familiarizing themselves with the depicted world. In essence, a map-reader is simultaneously a reader of a book. Moreover, the reader takes an active role by selecting from the frequently changing and transient interpretations found in the map, rather than being merely a passive recipient of the spatial cues provided by the map or text. One can extend the concept of literary cartography from the writer to the reader, incorporating the reader's literary geography. The perceptive reader evolves into a sort of

geographer who actively interprets the literary map, suggesting new and sometimes unforeseen mappings. The places themselves bear a profound literary legacy, shaping and dictating how these locations are read or mapped, just as literature serves as a means of mapping the settings depicted in a specific literary work. As Italian author Italo Calvino said about Paris,

> "*a place has to become an inner landscape for the imagination to start to inhabit that place, to turn it into its theatre. Now Paris has already been part of the inner landscape of such a huge part of world literature, of so many books that we have all read, and that have counted in our lives. Before being a city of the real world, Paris for me, as for millions of other people in every country, has been a city that I have imagined through books, a city that you appropriate when you read"* (Calvino 2007: 167)

Similar to the numerous books and movies that are set there, Paris is likewise an interpretable fictional environment that makes a good topic for literary geography. A reading style that emphasizes space and spatiality in the texts under review is implied by the term literary geography. It also entails being aware of how shifting geographical or spatial formations impact literary and artistic output. Considering how literature captures the morphing social landscape across time as well as how texts depict or map out areas and locations might help with this. Literary geography provides an essential method of approaching the texts for literary critics and literary scholars who are fascinated by such related fields.

It may question how literary writings function inside and contribute to shaping the geography of their worlds and, by them, of ours, by analyzing spatial practices and historical places. Texts create a world in their literary cartography that takes on shape and becomes real whilst also making an understanding of that world in a metaphorical framework that allows the reader to invent new meanings. The interplay of these diverse meanings forms a spectrum wherein various facets of lived experience are elevated to a heightened significance, rendering both the encountered and the unexperienced perceptible in a positive, albeit transient, manner.

The area of academic works on space, place, and mapping with regard to literature have significantly increased as a result of the spatial shift in literary and cultural studies. This is particularly noticeable in the interdisciplinary discipline referred

to as theory. Not only have issues of space, place, and mapping substantially influenced literary and cultural theorists' study, but theory also constitutes a significant area of spatiality studies. As David Harvey has put,

> "*[b]eneath the veneer of common-sense and seemingly "natural" ideas about space and time, there lie hidden terrains of ambiguity, contradiction, and struggle. Conflicts arise not merely out of admittedly diverse subjective appreciations, but because different objective material qualities of time and space are deemed relevant to social life in different situations. Important battles likewise occur in the realms of scientific, social, and aesthetic theory, as well as in practice. How we represent space and time in theory matters, because it affects how we and others interpret and then act with respect to the world"* (Harvey 1990: 205)

Geocriticism is a term encompassing various theories and methodologies that have fuelled the spatial turn in literary and cultural studies. Particularly relevant within this framework are the exploration of poetics and the construction of space, along with the spatial analysis of power dynamics and the examination of gender and spatiality. To gain a comprehensive understanding of the ever-evolving spatial dynamics shaping our contemporary, postmodern world, geocriticism, also referred to as spatial critical theory, is widely recognized for its inclusive approach, encompassing both aesthetics and politics. As Tally puts it, these methodologies are not impervious to the transformative processes that have significantly influenced the scientific and social sciences in recent times. Geocriticism positions mapping and spatial analysis firmly within the context of these other fields of study, while remaining adaptable enough to accommodate instances that do not neatly align with the traditionally conceived domain of geographic inquiry, such as literature itself. (Tally 2013: 39). Analysing, examining, and theorizing these new cartographies that help us make sense of our locations and spaces in the globe appears to be a key challenge for geocriticism. Lefebvre provides a thorough and comprehensive explanation of how space is produced as he argues,

> "*space is not produced in the sense that a kilogram of sugar or a yard of cloth is produced. Nor is it an aggregate of the places or locations of such products as sugar, wheat or cloth. Does it then come into being after the fashion of the superstructure? Again, no. It would be more accurate to say that it is at once a precondition and a result of social superstructures. The state and each of its constituent institutions call for spaces—but spaces which they can then organize according to their specific requirements; so there is no sense in which space can be treated solely as an a priori condition of these institutions and the state which presides over them. Is space a social relationship? Certainly—but one which is inherent to property relationships (especially the ownership of the earth, of land) and also closely bound up with the forces of production (which*

> *impose a form on that earth or land); here we see the polyvalence of social space, its "reality" at once formal and material. Though a product to be used, to be consumed, it is also a means of production; networks of exchange and flows of raw materials and energy fashion space and are determined by it. Thus the means of production, produced as such, cannot be separated either from the social division of labour which shapes it, or from the state and the superstructures of society"*
> (Lefebvre 1991: 85)

Franco Moretti, an Italian literary scholar born in 1950, played a pivotal role in revolutionizing literary studies globally through his influential techniques, particularly in the realms of quantitative analysis and digital humanities. His innovative approaches, such as "distant reading," have not only reshaped how literature is studied but have also propelled the integration of computational tools in analyzing vast literary corpora, fostering a more expansive and data-driven understanding of literary trends and patterns. Moretti put up a variety of materialistic, factual perspectives to literature and other disciplines in opposition to experiential readings of literature. He also contributed to the synthesis of literary criticism, the study of world systems, and the theory of evolution. The most well-known of Moretti's notions, distant reading, is now often utilized in the sciences. Distant reading is the opposite of close reading, which is the method used in literary studies when a critic meticulously investigates each potential interconnected relationship between two texts. Bertrand Westphal, on the other hand is regarded as the father of geocriticism in its modern sense. In his 2007 work *La Géocritique: Réel, Fiction, Espace,* Westphal delineates the core principles of geocritical methodologies: transgressivity, multifocalization, geocentered viewpoints, and referentiality. For Westphal, geocriticism aims to map potential worlds and construct diverse, paradoxical maps by embracing space in its dynamic heterogeneity (2007: 15). *Reading for the Planet: Toward a Geomethodology* (2015) by Christian Moraru also demonstrates this creative relationship between spatiality and literature. Jonathan Flatley additionally made an important contribution to the field of spatial critique. *In Affective Mapping: Melancholia and the Politics of Modernism* (2008), affective mapping, which Flatley recommends, has a rhizomatic pattern derived from Fredric Jameson's idea of cognitive mapping and has a rhizomatic structure. In his book *Ideas of Space in Contemporary Poetry* (2007), Ian Davidson promotes geocritical approaches to poetry, Tom Bristow's *The Anthropocene Lyric*: *An Affective Geography of Poetry, Person, Place* (2015), and

Heather H. Yeung's *Spatial Engagement with Poetry* (2015). It is strongly advised to read *The Routledge Handbook of Literature and Space* (2017) since it provides an overview of the current approaches and trends in spatial studies and includes contributions by Marc Brosseau, Eric Prieto, Sheila Hones, Barbara Piatti, and others.

1.2. Decades of Dynamism: England in the 1990s - A Tapestry of Transformations

In England, the 1990s brought about a great deal of social, cultural, and political transformation. The term "Cool Britannia" was first used by the Bonzo Dog Doo-Dah Band in 1967 (Harris 2004: 328). This was a label that reflected the zeitgeist of the day, especially in the middle to end of the 1990s. Many facets of British society, including music, fashion, cinema, art, and politics, were included in this cultural phenomenon.

The explosion in popularity of Britpop, a subgenre of British rock music, was one of the hallmarks of Cool Britannia. By the beginning of the sixties all the essential ingredients of an urgent new market were in place. Music hall was entertainment mostly associated with the working-class and included sketches, songs, dances, tumblers, ventriloquists, prestidigitators, and illusionists, and "became the mass populist entertainment" to represent British culture (Gerrard 2013: 487). The commodity was music. Most histories of golden-age sixties rock groups follow a familiar pattern (Marr 2009: 97). Bands like Oasis, Blur, Pulp, and others rose to fame because of their music, which encapsulated the spirit of the time and a feeling of British identity.

There was a revival of interest in British fashion and design in the 1990s. High-profile occasions like London Fashion Week became well-known across the world, and British designers like Vivienne Westwood and Alexander McQueen rose to prominence. Within the fashion world, the 1997 London Fashion Week was a huge success, and, at the time, fashion was allegedly the country's fourth largest export (Sawyer 1997: 142).

The 1990s saw a noteworthy rebirth of British filmmaking with hits like *Trainspotting* (1996) and Four *Weddings and a Funeral* (1994). Significant authors and filmmakers like Richard Curtis and Danny Boyle also rose to prominence during this

time. Television programs, such as *Absolutely Fabulous*, have also influenced the development of culture. British politics changed after the Labour Party's victory and Tony Blair's election in 1997. Blair's administration was perceived as being younger and more progressive, and its programs demonstrated a desire for both economic and social advancement. The New Labour movement fit within the larger story of Cool Britannia. A willingness to question established conventions and a spirit of cultural openness defined Cool Britannia.

The period witnessed a rise in the recognition of diversity as well as increased visibility and acceptance of other lifestyles. Cool Britannia was greatly influenced by the media's impact and the emergence of celebrity culture. London developed as a centre for entertainment and cultural events as British celebrities, including singers and actresses, attained global recognition. A sense of pride in the country was bolstered by occasions such as the England-hosted Euro '96 and the achievements of the national football team. The Three Lions song came to represent the era's passion for team sports and sense of community.

Although the cultural vitality of Cool Britannia was praised, it was also criticized for being overly marketed and superficial. Even yet, it continues to be a sentimental and iconic depiction of a certain era in British history, encapsulating the vigour and optimism of England in the 1990s.

After taking office in 1997, Tony Blair and the New Labour administration in the UK had a considerable influence on both England and the nation at large. Blair's administration carried over measures meant to sustain economic development during the era of economic stability it inherited. New Labour and Tony Blair saw an opportunity to play on culture in order to appeal to young voters. Arguably, Blair’s cultural image was reinforced by the magazines, which portrayed him as “minty-fresh”, hip, and culturally up-to-date (Ratcliff 1996: 196). The government reduced income disparity, prioritized social justice, and accepted aspects of free-market economics. One of the constitutional reforms conducted by the Labour government was the devolution of powers to Scotland,

Wales, and Northern Ireland. As a result, the National Assembly for Wales, the Northern Ireland Assembly, and the Scottish Parliament were established.

The public services were substantially invested in by the New Labour administration, especially the health and education sectors. More funds were allocated to enhance healthcare services and lower school class sizes. 1999 saw the establishment of the national minimum wage, one of New Labour's major accomplishments. The goal of this strategy was to raise low-wage workers' standards of living and combat income disparity.

Blair's administration was heavily involved in world affairs, having sent troops into Afghanistan, Sierra Leone, and Kosovo. However, the choice to accompany the US in its invasion of Iraq in 2003 was very contentious and is still contested. Social changes were carried out by the government, such as the 1998 passage of the Human Rights Act. The purpose of this statute was to enshrine the European Convention on Human Rights in British law. Numerous criminal justice changes, such as programs to lower crime and enhance community policing, were implemented by the Labour government. Some of these policies, including the Criminal Justice Act of 2003, were criticized, nonetheless. In general, the Blair administration supported European integration. It continued to support Europe in international affairs even if it did not accept the Euro as the official currency. A number of reforms were implemented in the House of Lords, such as the introduction of life peers and a decrease of hereditary peers.

Tony Blair's administration encountered criticism and controversy despite its numerous accomplishments and significant changes, especially in relation to the decision to invade Iraq. Debates and discussions in modern British politics are still shaped by the long-term consequences of New Labour initiatives.

The 1990s' economic expansion England had a period of prolonged growth and recuperation after the financial difficulties of the late 1980s. This decade saw economic development due to several causes.

The industry of technology had tremendous growth in the 1990s, especially with the development of the internet and information technology. New industries flourished as a result of this technological development, which also raised productivity and produced jobs. In the 1990s, London cemented its standing as a major international financial centre. The banking, investing, and insurance sectors of the financial services industry saw significant expansion in the City of London. In England, there was a boom phase in the housing market in the 1990s. The jump in home prices and construction activity was partly attributed to low-interest rates and improved consumer confidence.

Strong consumer spending was a contributing factor in the economy's expansion. Consumer spending on goods and services grew as a result of a stronger economy and rising job market confidence. Macroeconomic stability was the goal of the government's economic policy, both under Prime Minister John Major and later under Tony Blair's New Labour government. Growth in business and investment were encouraged by this stability. Throughout the 1990s, England profited from growing globalization. Economic development was aided by the expansion of international commerce and the opening of global markets. The mid- to late-1990s saw a reduction in unemployment rates, which had increased in the early 1990s. The general improvement in the economy was aided by the decline in unemployment. In the 1990s, England became a major destination for international direct investment. International businesses made investments in a range of industries, promoting economic growth and the creation of jobs. There was an economic recession in the UK in the early 1990s, but it was passed by the middle of the decade. An improved economic climate was a result of the recovery phase.

Even if there was general economic progress throughout the 1990s, there were also difficulties and inequalities. The work market changed as a result of globalization and technological advancements, and certain areas and sectors experienced challenges. Furthermore, the expansion of the economy during this time set the foundation for later economic patterns in the twenty-first century.

The early 1990s were still influenced by the rave scene of the late 1980s. The *Summer of Love* in 1988 and the success of genres like acid house served as examples of

how electronic dance music (EDM) and the growth of large-scale dance events became essential components of youth culture. Unique fashion trends emerged in the 1990s, with athletic labels becoming increasingly popular and grunge—a movement influenced by songs like Nirvana—rising to prominence. Street style increased in prominence, and alternative and informal styles gained popularity. The internet became widely used in the 1990s, sparking a revolution in communication and information availability. The development of email, the World Wide Web, and personal computers significantly changed how people worked and lived. Throughout the decade, there was a greater appreciation for and celebration of cultural variety. Multiculturalism gained popularity, and conversations on race, ethnicity, and identity started to appear more frequently in the media. The LGBTQ+ community had a rise in visibility throughout the 1990s. One important move in the direction of more acceptance and inclusivity was the 2003 removal of Section 28, which forbade the promotion of homosexuality in educational institutions.

The dynamic and varied cultural changes that occurred in England throughout the 1990s reflected a time of experimentation, inventiveness, and social transformation. The decade prepared the UK's cultural environment for the twenty-first century.

Princess Diana had a noteworthy influence on a number of societal problems as well as how the general people saw the royal family in England in the 1990s. Diana rose to fame as a fashion icon quite rapidly, thanks to her refined and classy look. The public and media dutifully observed her wardrobe choices, which shaped the 1990s fashion scene and set trends. Diana was deeply committed to humanitarian causes, concentrating on problems like homelessness, AIDS awareness, and landmines. Her commitment to philanthropic endeavours helped shift public opinions about the royal family and raised awareness of significant societal concerns. Diana stood out from other conventional royal characters because of her capacity to emotionally connect with the general populace. Her candidness about her personal troubles, particularly her mental health issues, won her many admirers and helped the monarchy seem more approachable to the

public. Diana's public split from Prince Charles in 1996 and the interviews that followed exposed the royal family to never-before-seen levels of scrutiny.

During this time, there was a noticeable change in the public's perception of the monarchy, with more requests for modernization and criticism. Diana and the media had a complicated relationship. She battled with significant media criticism even as she used the media to highlight her philanthropic activities. As a result of the paparazzi's relentless pursuit of her after her terrible 1997 automobile crash death, there has been a greater focus on media ethics and privacy invasion. Diana's legacy is frequently linked to empathy and compassion. Her outward expressions of love, particularly for her sons Prince William and Prince Harry, helped to modernize and humanize the royal family's image. Diana's candor regarding her battles with mental health conditions, including as bulimia and depression, has contributed to de-stigmatize conversations about mental health. Her openness increased awareness of these problems and inspired others to ask for assistance. Diana's unexpected and terrible death in 1997 stunned the whole country. The unparalleled public display of sorrow and lamentation underscored her profound bond with the British populace. Millions of people watched her funeral, which turned into a major cultural event. A new generation of philanthropists was inspired by Diana's dedication to charity causes. Her sons, Prince William and Prince Harry, have carried on her commitment to humanitarian issues via their philanthropic efforts, leaving a lasting legacy.

Princess Diana's influence on England in the 1990s went much beyond her official royal responsibilities. Talks about charity giving, mental health, and the changing place of the monarchy in modern society are all influenced by her legacy.

In England in the 1990s, the Criminal Justice and Public Order Act 1994 had a big impact on civil liberties, public order, and law enforcement. Prime Minister John Major's Conservative administration sponsored the Act, which was ratified by the Queen on November 3, 1994. The Act's effect on rave culture was among its most contentious features. The police were authorized by Section 63 of the Act to disperse crowds of one hundred or more individuals if they thought there was a possibility of serious distress to

the community. This was perceived as a reaction to the early 1990s rave and free party scenes. The Act brought forward provisions to deal with squatting and trespassing-related problems. It strengthened police authority to evict squatters from residential premises and made it illegal to enter a property with the intention of settling there. The Act targeted anyone who interfered with legal activity on private property and created new penalties, such as aggravated trespass. This was done in response to anti-road and environmental protestors' demonstrations and actions. According to the Act, police had the authority to remove parties with loud music and other types of gatherings that they thought may cause public disturbance. This was perceived as a reaction to worries around major concerts and festivals. The Act's opponents contended that it endangered civil freedoms, especially the freedom of assembly and protest. It was thought that the laws governing public meetings and the authority granted to law enforcement would violate people's rights. Protests and resistance to the Criminal Justice Act of 1994 were launched by a number of organizations, including environmental activists, rave and free party goers, and civil liberties advocates. The size and ferocity of the anti-Act demonstrations were noteworthy. The legacy of the Act is contentious and is still a source of contention. Opponents complained that it was an attempt to stifle dissent and a loss of civil freedoms, while proponents maintained that it was vital to maintain public order.

The political environment of 1994, which included worries about protests, public order, and certain subcultures, is reflected in the Criminal Justice Act. In the context of criminal justice and civil freedoms in 1990s England, it is nevertheless a noteworthy piece of law.

In summary, England saw rapid transformation throughout the 1990s, as evidenced by a wide range of social, political, and cultural advancements. Britpop's legacy, New Labour's political trajectory, and the emergence of the internet era all contributed to create a time that alternated between celebration and criticism. The conflicts and changes that England saw in the 1990s represent an interesting period in

the country's history and had a lasting influence on the political and cultural climate that followed.

1.3. The Evolution and Impact of In-Yer-Face Theatre: Unmasking Societal Norms and Identity

In its broadest sense, In-Yer-Face Theatre encompasses any play that seizes the audience by the neck and vigorously shakes it until the intended message is fully grasped. It is an immersive theatre. To Aleks Sierz, it disrupts conventional reactions for both actors and spectators, striking a chord and inciting a sense of alarm (Sierz 2001: 4). It employs shocking techniques since the audience is not accustomed to its frequent experience shape, framework, or tone. It questions long-held beliefs about what should and should not be displayed on stage. It discusses things that are banned, breaks taboos, and purposefully makes others uncomfortable. It actively engages the audience; it prevents them from being detached and pondering what they see; it is not theoretical but very visceral and emotional by dealing with deeper primal emotions, challenging moral standards, and revealing who we truly are. It suggests that you are looking at something very closely and that the theatre you are experiencing transcends borders and intrudes on the privacy of you.

In the 1990s, In-Yer-Face Theatre became a prominent and thought-provoking movement in British drama, pushing the limits of theatrical expression and questioning accepted conventions. This dramatic movement, which was distinguished by its powerful and sometimes confrontational manner, aimed to explore forbidden issues, and bring to light the darkest sides of human experience by viscerally engaging audiences.

Determining if a play is In-Yer-Face Theatre is not hard. Important traits include the use of foul language, discussion of forbidden topics, characters that suddenly turn aggressive, remove their clothing, and engage in sex on stage, feel embarrassed, and other uncomfortable feelings. This style of theatre frequently compels you to respond and does not allow you to remain calm. It could be so compelling that the viewers think it is the finest thing they have ever seen and tell their friends about it, or, on the contrary,

they may begin to feel like leaving, which really occurs fairly frequently. It utilizes surprise methods to keep the audience awake since it has to get a message through to them right now. It tries to challenge popular notions of what is genuine and what is typical and natural. In this sense, it tests the limits of what is acceptable, and it may be understood as the authors' bid to explore the extent to which they can go.

> *"in the 1990s, a revolution took place in British theatre. Out went all those boring politically correct plays with tiny casts portraying self-pitying victims; overthrown were all those pale imitations of European directors' theatre; brushed aside were all those shreds of self-regarding physical theatre and long-winded, baggy state-of-the-nation plays. In their place, came a storm of new writing, vivid new plays about contemporary life by a brat-pack of funky young playwrights. For a few heady years, theatre was the new rock 'n' roll – a really cool place to be. At last, here was drama that really seemed to make a difference. It sweated newness out of every pore"* (Sierz 2001: 8)

In-yer-face plays naturally contain provocative elements, such as a new voice tone that the audience encounters for the very first time and a matter of sensitivity, or how strongly it challenges the biases of the audience. The key for achievement is in the play's strategy whether it starts out in a naturalistic atmosphere before hitting the audience with very emotional content or when it uses an experimental form that causes viewers to reevaluate their ideas or viewpoints. In-yer-face plays do not always involve disagreement, although it may happen in a lot of them. Often, it is mirrored in the responses to the plays, which frequently take the form of performances themselves. For example, some audience members leave the room, others write letters to the media, and many reviewers employ hyperbolic language to discuss the plays.

In the realm of in-yer-face theatre, there exist two distinct types: the hot and the cool. The differentiation lies primarily in the dimensions of the theatre, the size of the audience, and the play's stylistic elements and organization. Cooler versions sometimes take place in bigger auditoriums as a means of separating the audience from the heated version, which is frequently performed in intimate studio theatres before audiences of fifty to two hundred. Cooler versions temper the unsettling effect of strong emotions with a more realistic style and more conventional organization whereas hot versions use overt language, clear action, and increased feelings. No matter how it is presented, this type of theatre ought to constantly be able to bother the audience mentally and get them to reflect on who they are.

> "*in-yer-face theatre actually forces the audience to look at things, feelings and ideas which they would normally try to avoid as they are too unpleasant, painful or frightening. No wonder that people avoid them, as they remind them of awful things of which people are capable, in other words, they tell them bad news. They deal with the limits of people's self-control and the power of the irrational relating to it, as well as with the fragility of people's understanding of the world. At the same time, there is a similarity between theatre and other cultural forms in that it is a safe place in which to explore such emotions and it is the threatening of this feeling of safety what makes experiential theatre potent"* (Sedlakova 2010: 4-5)

A play may be controversial due to its structure as well as its overt adoption of language or offensive due to the stage imagery it employs. The more unlikely the audience is to embrace it, the less it adheres to naturalism's traditions, particularly those of the sturdy three-act play. On the opposite hand, if the structure or tone of the play is conventional, certain surprising emotional content could be more readily accepted by audiences. For Sierz typically, realistic portrayals of unsettling topics are more manageable than emotionally charged situations presented in an unfamiliar theatrical style (2001: 6). Theatre is surprising because it breaches restrictions in the presence of the audience and is performed live. They are observing it and feel compelled to respond. They might be able to handle it with ease if they read about what they are now going through in secret, but when they are exposed to it in public, the topics become electrifying, the circumstances uncomfortably personal, and the audiences turn into willing bystanders. In Sierz's opinion, live performances intensify awareness, elevate the possibility of embarrassment, and can render the depiction of personal pain on a public stage nearly unbearable (Sierz 2001: 7). Additionally, empathy is crucial in this situation. Although everyone is aware that the horrors and violence depicted on stage are all fictitious, it nonetheless deeply draws to their emotions, leading them to empathize with the players.

> "*in addition to the more discernible aesthetic features such as vulgar language and explicit physical torture, references to cultural dispositions of the 1990s such as drug abuse, precarious sexual orientations, and increasing inclinations toward carelessness are dominant attributes of plays staged during the mid-1990s. Nudity had also become a representative of plays by young playwrights, not symbolizing physical liberation but human vulnerability and victimization. Moreover, young socially marginalized and economically deprived characters were seen to rule over the theatre stages more often, objecting the bleakness and purposelessness of their lives through their aggressive behaviors or disinterestedness in the consequences of their actions. While, in a similar fashion to absurdist theatre, the 1990s British theatre demonstrated and also questioned the meaninglessness of life, it blended shock and discomfort with this absurdity to*

> *highlight the gravity of the subject matter. In this theatre, confrontational extremism, both visually and thematically, was an inevitable feature to emphasize the youthful angst"* (Khani 2017: 12)

In-yer-face theatre is more shocking and emotional than other types of art because of all these factors. When this happens, you may feel as though you are actually experiencing the event that is being portrayed. This type of experience can reveal far more about an intense state of mind than simply reading about it. Theatrical freedom has also increased significantly after censorship was abolished in Britain in 1968, compared to that of cinema and television. It is quite amazing when someone uses prohibited terminology, such as four-letter words, since people attribute mystical power to them. They stand out because they frequently generate greater offense than the conduct they relate to. They completely notify us of what a society is ashamed of, what its citizens fear, or what they could become enraged over. The widespread usage of sexual vulgar phrases in British society serves as one illustration. As verbal acts of hostility, they have the same effect as a smack in the mouth, and they are considerably more potent in public settings like theatre.

> *"The theatre will never find itself again except by furnishing the spectator with the truthful precipitates of dreams, in which his taste for crime, his erotic obsessions, his savagery, his chimeras, his utopian sense of life and matter, even his cannibalism, pour out on a level not counterfeit and illusory, but interior. […] If theatre wants to find itself needed once more, it must present everything in love, crime, war and madness."* (Artaud 1932: 40)

When individuals are personally confronted with violence, it is hard to disregard it. Violence is unsettling because it violates argument norms, goes beyond words, and faces you with shame, agony, and humiliation. It is frequently primal, detrimental, and unreasonable. At the same time, it has an unusual characteristic: even though it has the ability to offend, disgust, and startle us, it may also develop into what interests us the most. It reveals more about us that we want to know but are terrified to discover; it openly exposes private issues, people's secret wants and horrible behaviours that pull audiences in and raise the possibility that what they like seeing may disclose unwanted realities about who they truly are.

Shock, which is a necessary component of a hostile awareness, is, nevertheless, extremely contextual. What shocks us completely one moment may become hilarious

the next. It implies that humans can acquire accustomed to it and progressively develop resistant to larger and larger shocks. To Sierz, time, experience, and geography each contribute to the equation. In Britain, for instance, metropolitan audiences often strive to be unshockable, while small-town audiences may exhibit greater openness or passion in their reactions (2001: 5). Since shock typically helps sell shows, it could be a good marketing strategy. In truth, any theatrical production may be meant to convey moral outrage or to be reactive. The author's aim to provoke disgust and shock may or may not have a political motivation. Confrontational theatre is therefore a subject of ongoing debate.

The most often discussed topics in the plays included drug abuse, conflict, social injustice, sexual inequity, queer-related concerns, unemployment, overt racism, the depreciation of religion, and estrangement from society. Yet, the in-yer-face style embodied by the experimental structure, foul language, and horrifyingly violent visuals embedded in the works set these plays apart from the earlier theatrical instances of comparable theme investigations.

Drug usage occurs often in in-your-face theatre plays; authors frequently employ this motif to emphasize the taboo-breaking behaviour that these plays are renowned for. Without addressing Trainspotting, which Harry Gibson developed from Irvine Welsh's original novel, one of the in-your-face theatre's antecedents, the topic of drug use in the theatre cannot be effectively examined. Mark admits at the beginning of the play: "Ah've had a longstanding problem wi heroin addiction. Ah've bin trying tae combat this but it has curtailed ma employment activities. I fell it's important tae be honest and mention this tae you…" (Welsh 1993: 22) Unlike previous in-your-face plays, Mark employs direct discusses, speaks directly to the audience, and shares his addiction-related struggles. The audience and Mark are immediately connected by the direct address.

In Trainspotting, the dialogue plays a crucial role in enhancing some of the graphic drug injection sequences that, according to Gibson, have caused audience members to pass out. Gibson appears to blend conversation with action to make these moments more intense:

> ***Mark**: Sick Boy picked up the leather strip and tourniquayed Ali above her elbow, obviously staking his place in the queue, and then tapped up a big blue vein oan her thin ash-white airm.*
>
> ***Simon**: Want me tae dae it?*
>
> ***Mark**: She nodded. Alison nodded. He droaps a cotton ball intae the spoon n blaws oan it, before sucking up aboot 5 mls through the needle, intae the barrel ay syringe. He's goat a fuckin huge blue vein tapped up, which seems tae been almost coming through Ali's airm. He pierces her flesh and injects a wee bit slowly, before sucking blood back intae the chamber. Her lips are quivering as she gazes pleadingly at him for a second or two… His face looks ugly, leering, reptilian, before he slams the cocktail towards her brain! She pulls back her heid, shuts her eyes and opens her mooth, givin oot an orgasmic groan. She sais… She sais…* (Welsh 1993: 26)

The lack of stage instructions and the impression that Mark's conversation is providing the direction are both instantly apparent in the script. Instead of being a character in the scenario and engaging with others, Mark seems to be narrating the action as it takes place. Mark's speech provides more information on what is happening. For instance, his description of a big blue vein on her thin ash-white airm conjures up a vivid picture of a heroin injection in the minds of the audience. The combination of color imagery and monosyllabic alliteration amplifies the situation to frighten the viewer. The audience may see the action unfold in front of them while also imagining the small details, which heightens the action's extremeness. Additionally, Alison remarks after being injected: *"That beats any meat injection. That beats any fuckin cock in the world!"* (Welsh 1993: 26). This exaggerates the high, suggesting that heroin is preferable to intercourse. According to Emig, "sex fiends (otherness, gender, insecurity, and antagonism merge in them) who violently 28 challenge the symbolic boundaries on which normality rests" (Emig 2005: 276). The quick relief also demonstrates the dependence on drugs that addicts have, and possibly the audience's relief when Mark's detailed depiction of the procedure comes to an end gives them a little portion of the addict's joy. The metaphor emphasizes how delightful the substance is.

Rape is a motif that is simply too complex for a remote reading technique, much like drug usage. Purely qualitative research provides a better explanation for the very emotional deed. In-your-face theatre productions are renowned for their propensity to depict the horrors of everyday life. These plays frequently portray rape as a terrible kind of sexual violence. Nevertheless, the way these crimes are shown varies from play to play.

The texts are frightening for more than just the overt use of violence in an in-your-face theatrical production. Kritzer, for instance, proposes: “Beyond the scenes of violence, what frequently startled audiences in in-yer-face theatre plays was their cynical approach to wrongdoing. Actions that would typically elicit horrified condemnation in reality were portrayed with nonchalance or even enthusiasm” (Kritzer 2008: 51). Thus, it would seem that the audience is likewise startled by the characters' attitudes about violence in addition to the explicit violence displayed in an in-your-face stage performance. Instead of being an emotional outpouring, violence is usually calm, organized, and cruel in in-your-face communications. It implies that violence is a normal aspect of existence, which is a profoundly unsettling observation about the nature of humanity.

the Royal Court, was at the time pursuing a particularly aggressive policy of searching out raw, young dramatic voices, in the wake of its mid-1990s successes with ‘in yer face’ dramas such as Mark Ravenhill’s *Shopping and Fucking* (Schnierer 2014: 338). The play by Ravenhill, which criticized the modern monetarist nature of humanity and directly addressed queer sexual relationships and HIV, solidified the already-established alarming theatre and forced critics and their audiences to recognize the genre as the problem of an emerging generation of new and avant-garde form of theatre that is beginning to shake the body of dramatic practices in the eyes of scholars and theatre reviewers. The number of young playwrights who depicted graphic sexual and socioeconomic inequality, as well as nihilistic perspectives on interactions between people, significantly grew from the middle of the 1990s to the end of the decade: Theatre suddenly became relevant again. Several more plays that contributed to the

acceptance of adolescent shock and aggressiveness in British theatre include we could refer to Kane's works such as *Phaedra's Love* (1996), *Crave* (1997), *Cleansed* (1997), and *4:48 Psychosis* (staged posthumously in 2000), Ravenhill's *Faust Is Dead* (1997), *Handbag* (1998), and *Some Explicit Polaroids* (1999), Neilson's *The Night before Chrismas* (1995) and *The censor* (1997), David Eldridge's *Fighting for Breath* (1995), *A Week with Tony* (1996), *Serving It Up* and *Summer Begins* (1997), Joe Penhall's *Some Voices* (1994), *Pale Horse* (1995), and *Love and Understanding* (1997), *Crimp's Attempts on Her Life* (1997), Tracy Letts' *Killer Joe* (1993), Phyllis Naghy's *Butterfly Kiss* (1994), Patrick Marber's *Closer* (1997), Niomi Wallace's *Slaughter City* (1996), and Jez Butterworth's *Mojo* (1995).

It would be useful to identify in yer-face form. First, it is important to remember Sierz's words: the language and images are designed to astonish the audience with their extremism and disturb them through their emotional candor (Sierz 2001: 35). The authors question moral norms and underscore a more immersive theatrical experience, compelling the audience to directly engage with the intense emotions portrayed on stage. They push boundaries to the fullest extent, allowing for a tolerance of various moral transgressions and unlawful actions. People engage in sexual activity in the presence of you, nudity is prevalent, violence occurs, taboos are breached, and profane language is used. The plays' themes develop around marginalization, abuse, disgrace, and taboo issues. The strong, passionate voice of youth drives you to react to such depravity, upending social institutions and traditional dramatic tactics. Since enjoyment is not the main goal of the theatre, they do not see it as an avenue of joy at any costs. Similar to how Greek dramas viewed the tragic hero as a cathartic figure, causing terror and compelling the audience to consider brutality and cruelty, contemplation is desired by them without the inclination for the audience to be urged into loathing.

In his exploration of contemporary theatrical shifts, Aleks Sierz suggests: While Sarah Kane's *Blasted* brought attention to the audacity of the new wave, Mark Ravenhill's *Shopping and F**king* demonstrated that a new sensibility had undeniably emerged (Sierz 2001: 122). For this reason, taking into account plays by Mark Ravenhill

is pertinent since it offers us a diachronic growth of in-your-face vision on the British stage.

The depictions of a postmodern, capitalist, and globally integrated society in Ravenhill's plays attest to the importance of pictures in illustrating the violence that permeates society: “The most lacerating images of his plays challenge standard platitudes about the market economy and sexuality; instead, they remind us of a much darker reality, peopled by the homeless, the addicted, the lost” (Sierz 2001: 151). Hence, the essence of Ravenhill's striking philosophy on societal violence can be perceived through visuals. Conversely, language surrenders its dominance to the visual elements of the play, and this supremacy of the visual over language constitutes a violent act challenging conventional notions of theatre.

*Shopping and F**king*'s structure imitates the chaotic, quick, and meaningless nature of the postmodern, metropolitan culture based on capitalism, much as the book's content does. The form of the work had its own characteristics too, offering a stylish and streetwise theatrical language that not only embraced the visceral and experiential nature of live theatre, but also echoed attitudes found in the more provocative cultural infl uences of the time (Lane 2010: 25). The play is constructed up of quickly moving sequences that are comparable to polaroids. Since Ravenhill's audience is made up of people who see everything in rapid-fire succession, the usage of polaroid-like sequences is intended to mimic how the modern audience perceives the world. His audience is those who have yet who utilize social media, a new platform for communication that relies on people's own expressions of who they are through the usage of photos on the Internet rather than their actual reality. These identity phrases, or the pictures they project to their online followers, are hyper-realistic rather than representations.

The modern world, which is characterized by prominent spending, postmodern globalization, and the disorganized state of humans, is best exemplified by Ravenhill. He demonstrates the status of the society and the frayed and torn nature of our intergroup ties as a result of intercontinental economic pressures. Addressing philosophical concerns regarding globalization is *Shopping and F**king*. Ravenhill himself offers

credence for this supposition. It is obvious that Ravenhill writes with a political conscience regarding the postmodernist terrain and postmodern giddiness. However, it should be kept in mind that "[w]hile the play shows nostalgia for the past certitude, it does not argue for a return to socialist principles or call for political revolution" (Wade 1999: 288).

The other well-known instance of in-yer-face theatre is *Some Explicit Polaroids*. Written in 1999, the drama deftly and explicitly examines topics of politics, sexuality, and society conventions. The drama does not hold back when tackling contentious subjects, and the characters act in surprising and graphic ways. Critics contend that it tends to emphasize shock value above artistic worth and oversimplifies a wide variety of works. Even so, *Some Explicit Polaroids* is still a noteworthy illustration of this thought-provoking theatrical genre.

To Biçer (2012), one societal monster is money, and in consumerist societies, everything is commodified, including human values. Ravenhill's emphasis on money in the play serves a fundamental purpose: to underscore the dehumanizing impact of money on all human interactions and to prompt reflection on this aspect within society (Biçer 2012: 117). In a speech said by Brian, one of the most prominent critiques of consumerism and money that enhance the postmodernist debate is evident:

> *"tell me, son, says my dad, what are the first few words in the Bible? I don't know, Dad, I say, what are the first few words in the Bible? And he looks me, he looks me in the eye and he says: Son, the first few words in the Bible are... get money first. Get. The money. First... It's not perfect, I don't deny it. We haven't reached perfection. But it's closest we've come to meaning, Civilisation is money. Money is civilisation. And civilisation- how did we get here? By war, by struggle, kill or be killed. And money- it's the same thing, you understand? The getting is cruel, is hard, but the having is civilisation. Then we are civilised. Say it. Say it with me. Money is..."* (Ravenhill 2001: 87)

This portion of the research makes an effort to dispel the reductionist viewpoint that provocative, dirty, excessive images of violence and sexuality are the sole elements that in-yer-face theatre generates. In-your-face playwrights are maybe the first to explore subjects like violence and sexuality in this period. The history of in-yer-face theatre demonstrates that ideas of sexuality and violence have been present in theatre ever since the development of Western theatre. It is observed that the importance of the notions of

violence and sexuality in the writers' attempts is to comprehend and depict the society in which they live by exploring not only the origins of theatre in Ancient Greece but also the golden period of theatre in England, the Jacobean theatre. Therefore, the play's emphasis on violence and sexuality cannot be used as a justification for criticizing in-your-face theatre since, if anything, their emphasis on these topics ties them to a tradition. The in-your-face theatre is aware that a person must create his identity in accordance with social norms or else he would be labelled weird and expelled from society. As a result, in-your-face theatre celebrates the unusual and implores the audience to go back to this condition in an effort to remove the mask of societal systems. This is exactly what in-yer-face theatre, an interactive kind of theatre, aims to accomplish.

In-yer-face theatre had a significant impact and challenged the theatrical establishment as well as the public. Some criticized its aggressive approach and explicit material, while others applauded its ability to capture the harsh reality of modern society. A new generation of directors and writers in Britain were able to question the status quo and explore non-traditional tales thanks to the movement.

In-yer-face theatre is proof of the ability of theatre to arouse, compel, and captivate. Dramatic modernity was forever changed by this movement's unreserved examination of human experiences. In-yer-face theatre continues to impact and inspire artists to bravely address the intricacies of the human condition on stage by pushing the boundaries of theatrical expression.

1.4. Mark Ravenhill: Provocative Perspectives and Social Critique in Modern English Theatre

Ravenhill is the older of Ted and Angela Ravenhill's children. He had an early love of theatre while growing up in West Sussex, England, performing in plays with his brother when they were both eight and seven years old. From 1984 to 1987, he attended Bristol University to study English and theatre. He then worked as a freelance director,

workshop facilitator, and drama instructor. Having lost his partner to AIDS in the early 1990s, Ravenhill received his HIV+ diagnosis in the middle of that decade.

In his theatrical works, Mark Ravenhill is renowned for addressing avant-garde and thought-provoking issues. Ravenhill frequently examines the effects of materialism and the chase of commodities on people and society in his criticisms of consumer culture. Characters in *Shopping and F**king*, for instance, are entwined in a society where the need for goods drives everything. Themes of sexuality, sexual identity, and the social standards that surround them are explored in several of Ravenhill's plays. His writing frequently explores topics of gender identity and sexual orientation and features LGBTQ+ characters. In his plays, Ravenhill tackles topics of socioeconomic inequity and class. He looks at the differences between the various socioeconomic classes and emphasizes the difficulties faced by those on the margins. *Mother Clap's Molly House* explains the lives of individuals from a variety of backgrounds in London during the 18th century. The effect of contemporary technology on interpersonal interactions is a common subject. Ravenhill investigates the ways in which technological developments impact interpersonal connections, intimacy, and communication. Numerous characters in Ravenhill's work struggle with sentiments of individuality and loneliness. Characters in the plays frequently navigate their own needs and challenges, sometimes at the sacrifice of deep relationships with other people. Characters in Ravenhill's writings usually have to make difficult moral judgments and deal with moral difficulties. The plays push viewers to think critically about the effects of characters' decisions and to reevaluate conventional ideas of good and evil. Ravenhill tackles weighty and awkward subjects with satire and dark comedy. His works are both thought-provoking and amusing, using humor as a technique to get audiences talking about difficult subjects. Ravenhill plays around with story frameworks, telling tales in unconventional and nonlinear ways. This makes the plot more intricate and challenges viewers to consider the events taking place on stage. Ravenhill's plays may remark on current events from a political standpoint. His paintings interact with the political climate of the times, whether they are criticizing governmental policy or social conventions. Ravenhill is a playwright connected to gay theatre, and he frequently examines topics, characters, and experiences related to

LGBTQ+ people. His efforts have had a significant impact on increasing the number of LGBT voices in theatre.

Theatrical works of Mark Ravenhill are renowned for their examination of many societal themes. Ravenhill examines concerns of economic inequality as well as differences between social classes. Set in eighteenth-century London, *Mother Clap's Molly House* offers a historical viewpoint on social mores and class conflicts. Ravenhill frequently addresses the issue of individuality and its effects in his writings. Characters frequently struggle with loneliness and the difficulties of pursuing their own goals in a society that occasionally prioritizes individual goals over the welfare of the group. Ravenhill discusses how technology affects relationships in the current day. He investigates the ways in which the digital age affects human relationship dynamics, intimacy, and communication. Ravenhill's plays may remark on current events from a political standpoint. His works interact with the political climate of the times and compel viewers to consider the status of the globe, whether they are criticizing governmental regulations or social mores. Ravenhill depicts characters who face psychological difficulties in order to address mental health concerns. This gives his writings a more realistic touch as he examines the complexity of the human mind and the stigma around mental health. Ravenhill frequently explores feminist topics and questions conventional gender norms in his plays. He adds to the conversation on gender equality and how men's and women's roles in society are changing. Ravenhill often looks at the struggles and experiences of the younger generation. His pieces, which touch on themes like identity, revolt, and the pursuit of meaning, encapsulate the essence of young culture.

Mark Ravenhill advances the discourse on the intricacies of modern society by addressing these societal topics in his theatre. His plays offer a forum for introspection and conversation, pushing viewers to face hard realities and participate in contemporary societal challenges.

Mark Ravenhill's theatre has had a significant worldwide influence; his creations are seen and enjoyed in many nations. Worldwide theaters have presented Ravenhill's plays. His works have been produced internationally, which has promoted a wider

interchange of cultures by enabling a variety of audiences to interact with his distinctive narrative and topics. Wallace argues, “This embedded narrative functions as an abstract synopsis of all relationships in the play, and introduces a sense of self-conscious performativity at the outset, where identity is considered in terms of ownership of oneself or others” (Wallace 2005: 52). Many of Ravenhill's topics, including consumerism, sexuality, and social difficulties, are universally relevant while having their roots in the British milieu. His works have the ability to connect with audiences from a variety of cultural backgrounds due to the universality of his topics. Ravenhill's pieces have been shown at prominent international theatre festivals. His profile on the worldwide theatrical scene is bolstered by his participation in foreign festivals, which expose him to a diverse spectrum of people. A number of Ravenhill's works have been translated into other languages, enabling audiences who do not understand English to access them. His concepts and narrative may now be shared more widely thanks to the translations and adaptations of his plays. Ravenhill's creations have won prizes and garnered praise from critics both domestically and abroad. Acknowledgment from international theatre groups and award shows emphasizes the importance of his contributions to modern play on a worldwide scale. Ravenhill is a global influence in intellectual and educational contexts. His plays are taught in cultural studies departments, theatre programs, and literary classes, adding to the global academic conversation on modern drama.

Ravenhill's plays are performed and received internationally, which promotes cultural interchange between the UK and other nations. For viewers outside of Britain, the topics and stories he explores in his works offer a glimpse into British society and culture. Ravenhill frequently addresses global concerns in his works, igniting discussions about difficulties and experiences that all people face. His participation in international discussions places his theatre in the context of a larger discussion on modern socioeconomic challenges. Ravenhill's avant-garde and thought-provoking theatrical style has impacted writers all over the world. His influence may be seen in the work of up-and-coming writers who are influenced by his experiments with structure, subject matter, and theatrical traditions. Mark Ravenhill's theatrical productions have

had a profound impact on the world of theatre. He is regarded as a major character in modern drama on a global scale due to the plays' influence on performances, translations, critical reception, and promotion of intercultural understanding.

One of the most contentious young playwrights in British theatre Mark Ravenhill's *Shopping and F**king*, the first infamous play, was created in 1996. In addition to *Shopping and F**king*, Ravenhill has also written a number of other intriguing books. Other notable books by Ravenhill include *Faustus is Dead* (1997), *Sleeping Around* (1998), *Handbag* (1998), *Some Explicit Polaroids* (1999), *Mother Clap's Molly House* (2000), *Citizenship* (2004), *The Cut* (2006), *Pool (No Water)* (2006), *Product* (2006), *Over There* (2009), and *Ten Plagues* (2011).

In asserting his moralistic position, Ravenhill asserts that he crafts his works in direct opposition to the idea of moral relativism. Consequently, he aims for the choices made by his characters to be subjects of both logical and emotional debate. Ravenhill's theatrical style stands out for portraying contemporary society as one where morality and social order have disintegrated. He aligns with the belief that a playwright's duty is to pose pertinent questions rather than offering direct answers to the audience. In fact, Ravenhill succeeds in shaking up the audience and the stage with his first controversial play, as he definitely intends to accomplish. He appears to be always looking for the problems that affect both people and society as a whole. By doing this, he denies being a member of Cool Britannia, which Ken Urban thinks is a misnomer for England in the 1990s (Urban 2004: 18). This strategy implies that Ravenhill's plays represent the unethical aspects that result from the significant shifts the nation has seen in terms of a market-based economy in an effort to demonstrate how vicious Britain is. The author, Mark Ravenhill, says that the free markets have a negative impact on young kids. People from all strata of society, including Mark Ravenhill and other modern writers, are profoundly impacted by these sudden shifts. *Shopping and F***ing* condemns the decline of human values in light of this. As a result, Ravenhill allows for practically every evil that the abrupt societal shifts put together in this play.

The goal of in-your-face theatre is to startle viewers. Plays are often uncensored; profanity or violent sequences are not removed, but performers make sure that spectators understand what is happening on stage by their frank performances. It awakens and facilitates the emergence of primal emotions that lie deep inside people. It draws the audience into the situation and compels them to consider alternatives to conventional wisdom. The plays may engage audiences on a cerebral and physical level. *Shopping and F***ing* by Mark Ravenhill is a wonderful example of theatre that is direct and confrontational. All of the play's contents are presented clearly and immediately on stage, forcing viewers to confront the experiences and viewpoints of individuals living in the current era.

The topics he tackles in his plays are among the explanations for his recognition as one of the forerunners of in-your-face theatre. AIDS, drug abuse, homosexuality, obsessions, gay theatre, and queer theory are all mentioned in his writings. These topics are still daring and difficult to discuss on stage as openly and honestly as Mark Ravenhill does, even in the modern day. In this regard, he is bold and self-assured despite all the severe critique.

Ravenhill's contentious *Shopping and F**king* style swept the London scene. The themes of consumerism, money, the market, buying and selling, and sex in particular emerged throughout Ravenhill's play. *F**king Diana* was the title that was assigned. Ravenhill explains the title's name: I had progressed through a few scenes when Sheila Goff informed me that she had encountered an old school friend, someone she hadn't seen in two decades. Disliking the woman, when asked about her current pursuits, Sheila casually remarked, Oh, I'm working on a shopping and f**king novel. Her intention was simply to provoke a reaction and shock her acquaintance. (Sierz 2001: 123). Ravenhill wrote his *Shopping and Fucking* in 1996 as a result of this concept. including thirteen different scenarios The Royal Court hosted the *Shopping and Fucking* event in 1996. Similar to Kane's Blasted and Marber's Closer, Ravenhill's piece shocks society with its title while giving British drama a fresh voice. Ravenhill's depiction of modern life is incredibly moral. Though elliptically expressed, his perspective is

unmistakably social. Four characters are represented by thirteen scenes in the play: Robbie, Mark, Lulu, and Gary. They sell sex and don't give a damn about the quality of their work in an attempt to make ends meet in their culture.

Shopping, sex, violence, and addiction are all shown in the play. Everything and every system is predicated on consumerism, f**king, buying, and selling. Ravenhill attempts to depict to viewers a consumerist and capitalist world through the use of violence and startle. After examining these characteristics, it can be shown that Edward Bond's play *Saved (1965)* and Ravenhill's play are comparable.

Ravenhill claims that meta-narratives are dismantled utilizing postmodern discourse. He attacks modern society, money, culture, and capitalism. He makes an attempt to say that this civilization does not contain reality and that each person is able to represent their own world. He believed that commerce and globalization should not control interpersonal interactions.

The Great Plague of London, which happened in 1665 and is regarded as the last major outbreak in London that claimed 100,000 lives, is the basis for the film Ten Plagues. There are fifteen brief pieces in the play, together with a poem epilogue. Nearly all of the sections are set in various locations within the city. A character's trip through a corrupt city's streets is shown throughout the play. The entire city is plagued by terror and the effects of the pandemic. The character sees the terrible effects of the virus and faces the loss of his loved ones, while being one of the luckier persons who hasn't been infected. He is spared the physical consequences of the plague, but he suffers greatly from the psychological impacts of loneliness and the fear of contracting the disease.

Therefore, the postdramatic theatre is focused on reaching out to communities. Although an individual's memory is still featured in postdramatic theatre, it also represents the collective recollection of a community, a nation, or all of mankind.

Ten Plagues is a poetry collection with sixteen brief pieces. It depicts a trip across the city. Every segment has a different setting. Temporal terms, such as today, yesterday, tomorrow, or at night, that do not allude to a particular or historic moment

help to restore the feeling of time. The character, represented by the subject I, addresses the audience many times, revealing that he participates in a theatrical performance and knows that he is an actor. Through the characters' interactions with them, viewers are included in the performance. *Ten Plagues* is a very amazing representation of theatre, a term that was first used by Lionel Abel in 1963. Another remarkable example consists of the remarks given by Ravenhill and the actress Bette Bourne in *A Life in Three Acts*. Mark Ravenhill presents himself at the start of the performance, and they then talk about Bourne's history. The play is unique because it reads more like a conversation than a scripted narrative.

Mark Ravenhill developed plays set in historical and political contexts, which are highly common subjects among postmodern, postcolonial, and postdramatic writers. *In Over There* and *The Experiment*, he sharply criticizes the erroneous practices of the governments that damaged people physically and spiritually, alluding to the terrible Auschwitz policies of the Nazis, and *Shoot/Get Treasure/Repeat*, concerning the US invasion of Iraq.

Shoot/Get Treasure/Repeat, Ravenhill's other notable drama, was performed at the Royal Court Theatre in 2008. The fact that Ravenhill was hospitalized for an extremely acute epileptic fit the year prior makes this play even more significant. Breakfast with Ravenhill is a set of sixteen short plays that were performed during the Edinburgh Fringe Festival under the title *Shoot/Get Treasure/Repeat*. Every piece explores the desire of the West to export its signature products of democracy and freedom while still being offered for breakfast. *Shoot/Get/Treasure/Repeat* is referred to by Ravenhill as a "epic cycle of short plays" since the themes of classic epics like *Paradise Lost*, *The Odyssey*, *Crime and Punishment*, and *War and Peace* are present in these short plays. Simultaneously, *Shoot/Get Treasure/Repeat* has many displays created by modern technology and video games, enabling viewers to experience live performances and explore the modern world.

Ravenhill's frank portrayal captures the reality of today's environment. The goal of this modern world (Western Democracy) is to impose democracy and freedom on the rest of the globe. Despite enforcing freedom and democracy, threats, suicide attacks, rape, violence, and the devastation caused by war have all become commonplace in today's globe. While some people carry on with their daily activities, including shopping and drinking coffee, others are being slaughtered, raped, and eaten.

Despite being a sequential play about an important moment in history, *Over There* has five acts, an epilogue, and a prologue. Act One's location, which is East Berlin in 1986, is set in 1986; the prologue takes place in California today. As the in West Berlin in the years 1988, 1989, and 1990, respectively, the second, third, and fourth acts are set. In 1991, East Berlin serves as the setting for the fifth act. The precise location and timing of the incidents are not disclosed in the prologue. By using flashbacks and completely obfuscating the time and location in the prologue, Mark Ravenhill challenges the idea that historical time in linear form.

The piece succeeds in creating a sense of temporal loss. The viewers feel the temporal props and events that are on display on stage as they are transported from actual time into fictive time. Their brains are reconciled as they enter a whole other spatiotemporal reality. They separate from reality as soon as they step into that virtual moment, and the focus is solely on the present, where meaning is assigned, varied, and reconfigured.

The drama *Over There*, which may be analyzed as both political and historical, depicts the Berlin Wall and demonstrates how its influence on German civilians was felt. The plot revolves around the lives of two twins who are the main characters, and it is set in West Berlin, California, and East Berlin, respectively. Karl chooses to remain in East Berlin with his father and is a supporter of the communist state, whereas Franz chooses to remain with his mother and lives in West Berlin with his kid. Since they were raised in various Berlin neighbourhoods, the prevailing ideologies of their physical environments shaped their thoughts and views. They frequently debate about West and East Berlin and complement each other's governments' programs and living standards.

Has there ever been a moment when you were jealous of a friend's achievement? Ever wish that all those Icaruses up there, no better gifted than you, who shine in the sky while your feet are in the muck, would fall and burn? If Mark Ravenhill's *Pool (No Water)* is startling, it's simply because it speaks up about the unimaginable and conveys the dirty reality. *Pool (No Water)* gives us access to the group's (four former art school students') minds. There were once seven of them, but two are no longer with us, and one has soared so high above the others that she is equally inaccessible. The group of four gets together around her new pool, realizing that they will never experience her prosperity and that their lives will never be as colorful as they were in that first shared studio ten years ago. It takes some time for the verbosity of Ravenhill's screenplay to make sense of the physicality, but in 80 dramatic minutes that completely transform the characters, the two finally clash and erupt. The play explores friendship in addition to the ethics of using other people's life as inspiration for your own work and poses the question, what is art really for?'.

The linguistic nature of *The Importance of Being Earnest* is frequently emphasized. *The Importance of Being Earnest* is rewritten as *Handbag* by Mark Ravenhill, which was originally presented in 1998 at the Lyric Theatre in Hammersmith. It places more focus on the physical aspects of the play than the verbal ones. Handbag interprets Wilde's play as both an explicitation and a transference. It is structured around two parallel and intersecting plots: one is on the birth of a child by a homosexual and gay couple, while the other features a cast of Victorian characters and presents a prequel to Wilde's play. Ravenhill's version also makes clear the veiled references to eating cucumber sandwiches or Bunburying. *Handbag* so opens up a conversation about the past and now and poses issues on how modern culture views the Victorian era.

The comedy *Totally Over You* is centered on Molière's half-hour one-act curtain-raiser, *Les Précieuses Ridicules*. Two young women who intend to be married in the original play fall in love with a servant who is impacted and wants to join the court. Then, considering their fiancés lack sufficient courtliness or manners, they choose to

break up with them. When the women finally learn what everyone else has known all along, they are appalled.

Totally Over You revolves on a group of young females who are enamored with the spotlight. They decide to break up with their partners under Kitty's leadership because they think they will become famous right away, despite Jake telling Kitty, "You can't sing, you can't act, you're OK-looking but you're not models." The lads exact a quick and efficient retribution. When Victor sets up the theatre lesson and tells the girls that the males they just left behind are actually the well-known band Awesome, they flip roles. The way Victor, who is insecure and hankering for Letitia and is anxious to go to the movies with anyone, discovers who he is via acting is one of the enjoyable subplots in *Totally Over You*. He enjoys playing the role of director. He persuades the girls that he is a prophet who can foresee their rise to fame in the future. The only issue is that their notoriety stems from being related to the band Awesome. It's a shame that they just left the guys. Letitia extends an invitation to Victor once he gains the guys' approval.

The second Shell Connections play by Mark Ravenhill is titled *Citizenship*. He chose to compose a piece that would be both fun and difficult since he did not want to replicate the formula that made *Totally Over You* so popular. A characteristic of *Citizenship* is the young characters' harsh realism and willingness to embrace circumstances that adults either deny or claim never happened. They use narcotics on a regular basis. Mark Ravenhill portrays the life that some young people live in today in an impartial manner. He seems to be asking grownups to share the characters' empathy in a way.

After deciding to stage *Citizenship*, the difficulties will be identical as in any other play: identifying the characters and striking the correct balance to let both the melancholy and the humor to shine through. This is not a political drama in which we are asked to learn a single lesson from it. It doesn't suggest a specific path of action. However, it pushes educators and students to discuss topics that are not completely acknowledged, to be a bit more open about it, and to address subjects that they are both aware of but seldom discuss. *Citizenship* truly is revolutionary in this regard.

> "*the majority of the characters in Ravenhill's plays are portrayed as being socially irresponsible, which leads to their tremendous uniqueness. These characters appear to be lost in the nothingness of contemporary society. Some of them, who were formerly immersed in the political atmosphere of the time, feel powerless because they are upset by what has happened to others, like Nick from Some Explicit Polaroids. Hence, most of his characters are lost, and they are inclined to mental collapse. Furthermore, homosexual characters are dominant in Ravenhill's plays, and they are regarded as clear examples of social decomposition. In other words, there is a materialistic and selfish disposition towards contemporary gay culture in Britian. For this reason, in his plays, the narration of this culture is one that most people prefer to hear. Therefore, he finds it useful to write about gay people and their lives. Ravenhill makes his position more obvious when he puts forward that he does not regard himself neither as a gay playwright, nor as a gay man. He prefers to be labeled as a sexual outlaw rather than being gay in the sense of assimilations*" (GÜVEN 2010: 84)

In addition to this, Ravenhill is an author who addresses the issues that individuals in society face. He keeps a strong moral perspective in his descriptions and speaks to the whole rather than the parts, therefore his reach is broad in the plays he writes. In his early, well-known pieces like *Shopping and F***ing*, *Faustus is Dead*, and *Handbag*, Mark Ravenhill imagines a society in which socially acceptable moral standards no longer exist. He automatically prompts the audience to challenge the idea of good and evil via his works. In reality, he uses violence in his plays to frighten the audience and expose them to the harsh parts of the human condition. Slavoj Žižek's (2008) *Violence: Six Sideways Reflections* classifies violence in a way that explains its characteristic. Žižek distinguishes between two primary forms of violence: "subjective" and "objective" violence, which also contains two types, "symbolic" and "systemic" violence. Subjective violence is directly visible to human eye and mind since it is "performed by a clearly identifiable agent" (Žižek 2008: 1). Žižek defines "acts of crime and terror, civil unrest, international conflict" as the source of "subjective" violence (2008: 1).

His mid-career plays, including *Some Explicit Polaroids*, *Citizenship*, and *The Cut*, examine the emotional connections between the characters in the context of the issues they face in the modern world. In his later pieces, particularly *Pool (No Water)*, violence assumes a new shape and manifests as an intentional assault on innocent. Additionally, Ravenhill offers a perspective on the fractured community that portrays helpless people as sufferers in *The Cut and Product*. Consequently, because most of his

plays address contentious contemporary issues like shopping, drug use, and verbal and physical violence, Ravenhill is regarded as the savage observer of our times for reflecting in his later plays that humanity's goodness is steadily eroding.

Ravenhill exposes the futility of discovering or fabricating a pure identity. Using this as a foundation, one can argue that Ravenhill's works reflect the unfortunate realities of the postmodern era, specifically targeting consumerism and its detrimental effects on social relationships. Moreover, his plays challenge the prevailing mode of existence marked by alienation, disempowerment, and distorted perceptions. Within his works, Ravenhill extensively explores shifts in worldviews, the rise of individualism, and the surge in consumerism as significant components of contemporary world perception. Additionally, he focalizes on the absence of reliable ideologies and the interplay between sex and consumerism, placing significant emphasis on sexual transactions. Ravenhill deliberately aims to startle audiences through violent interactions and the overt presentation of gay relationships in order to get people to think and react.

Furthermore, he emphasizes the ‘new lost generation’ of drug addicts. Similar to Sarah Kane, Ravenhill has an odd style of critiquing reality; to get his point through, he employs little incidents and startling speech. He takes care not to point fingers at any person or thing specifically in his plays, though. Instead, he wants to agitate the audience about their lack of concern for social issues. In this regard, Mark Ravenhill surpasses the late Sarah Kane in portraying truth, and like her, he makes a significant impression on viewers. The sole distinction between these two authors is that violence in Ravenhill's plays is structurally more experimental and is displayed on stage less frequently. In contrast to Kane's *Blasted*, the implied violence is mostly left up to the audience's creative interpretation.

In due course, Mark Ravenhill's revolutionary first work, which caught the attention of viewers and critics due to its astonishing substance, would affirm the new consciousness of the British drama of the 1990s by altering viewers' conceptions of reality. Consequently, the playwright is referred to be the ‘rude boy’ of modern English theatre.

SECOND PART

2. SHUTTERED VISIONS AND INTIMATE EXPOSURES

2.1. *Some Explicit Polaroids:* Navigating Postmodern Turbulence and Social Collapse in Contemporary London

Mark Ravenhill's play *Some Explicit Polaroids* examines issues of sexuality, relationships, and individual identity. The play offers a disjointed yet coherent examination of modern urban life through a sequence of interrelated speeches and scenes with various people. The play takes place in London and centres on a cast of people whose lives touch one other in different ways. Through a succession of direct and honest monologues, the story is revealed to the audience, revealing the ideas, aspirations, and problems of the characters.

This play is actually influenced by another popular play. Ernst Toller's 1927 play *Hoppla, Wirleben!* served as the inspiration for *Some Explicit Polaroids*. The political agreement and treachery examined in *Some Explicit Polaroids* is exactly the same as the theme handled in Tiller's play. Ravenhill presents the same subject by focusing on political concerns and a younger demographic. Ravenhill creates a fictionalized version of two stories that span a pair of generations. *Some Explicit Polaroids* clearly depicts modern-day London. “[T]he British capital is a cultural trailblazer, teeming with new and youthful icons of art, pop music, fashion, food, and film. Even its politicians are cool. Or, well, coolish” (Kamp 1997: 12). In the 1990s, Britain's ‘modern London’ represented a city experiencing social, technical, cultural, and economic upheavals that combined to create a dynamic and significant worldwide metropolis. After being released from prison, Nick struggles to fit in with this contemporary society at the start of the play. Nick was imprisoned as a revolutionary activist due to his involvement in the abduction and torture of Jonathan, the play's representation of a capitalist. Social activist Nick leaves the facility after fifteen years to discover that the forgotten reasons for the 1990s are the old causes of the 1980s. He runs into the younger generation as he

tries to adjust to this new reality. Nick is on a quest for the happily ever after with Nadia, Tim, and Victor, who are united by their love of medications, parties, and therapy jargon.

Now that he is free, he still feels foreign in this new place. His former flame and revolutionary girlfriend Helen is a city council member who handles mundane issues like bus timetables and street lighting. She does not take Nick in and does not want anything to do with him. While traversing the urban jungle, Nick encounters Nadia, a popular dancer, and her two homosexual companions, Tim and Victor.

The three belong to a new generation that is neutral and full of pleasure, and in their quest for purpose in life, they indulge in trash culture, drugs, fashion, piercings, and an aggressive or desperate sexuality. Nick is utterly confused and lost because the current fun generation's disregard for real morals and his rigid Marxism clash in today's commercial and consumerism-driven Britain.

Furthermore, Jonathan replicates the worn-out societal fragmentation and individuality. The most crucial aspect of postmodernism is its naming of catastrophes, like when it discusses chaos. Concurrently, Jonathan, the spokesperson for postmodernism, emphasizes the collapse of the world in the play. Mark Fisher mentions the myth of catastrophe as “the theme of sterility must be read metaphorically, as the displacement of another kind of anxiety” (Fisher 2009: 7).

While the 1990s in England saw cultural and economic growth, it also faced several difficult elements that affected various aspects of society. The challenging aspects of society are examined in the light of postmodernism throughout the play, and Ravenhill embodies these aspects. In order to further his goal, his characters use postmodern onstage violence to symbolize the state of society today. Elinor Fuchs describes postmodernism: “Like a hologram that produces three-dimensional objects though a mysterious transformation of two-dimensional images, postmodernism has been an elusive story of now-you-see-it, now-you-don’t” (Fuchs 1996: 144). He makes reference to shock techniques as a way to the viewers who are active during in-yer-face

performances. Many moral concerns are addressed in Ravenhill's writing, and he critiques the deterioration of moral principles in modern society.

Through the individuals' narratives, the play involves several topics like love, desire, betrayal, and the pursuit of individual authenticity. The content's explicitness challenges social conventions and sparks conversation about the nuances of interpersonal interactions. The presentation of the monologues is asymmetrical, resulting in a nonlinear narrative structure. By allowing the viewer to put together the experiences and viewpoints of the characters, this framework deepens the storyline.

Some Explicit Polaroids is renowned for its thought-provoking material, creative format, and examination of current events. Sharp language and a willingness to tackle taboo issues are hallmarks of Ravenhill's writing style, which adds to the play's power and situates it within the larger framework of modern British theatre.

Ravenhill employs colorful, obscene, yet sincere imagery to portray social realities. He entices us with glimpses into a world that is changing quickly and where the conventional wisdom about society has long since become obsolete. Political enclaves and lifestyles mix with contemporary times Britain's garbage and fun culture, merging catastrophically into a chasm of arbitrary behaviour.

A captivating modern metropolitan tale, *Some Explicit Polaroids* is witty, irreverent, and full of energy. Ravenhill addresses the questions of "how did we get from there to here?" and "where do we go now?" in a time when political transformation seems like a thing of the past.

2.2. *Shopping and F**king*: A Provocative Exploration of Society's Taboos and Identity

Mark Ravenhill's play *Shopping and F**king* had its world debut in 1996. The play explores consumer society, alienation, and the quest for identity in a capitalist environment in a dark and sarcastic way. The plot centers on a cast of London-based

personalities who are all juggling their own unique problems in a culture that is consumed and too materialistic.

*Shopping and F**king* is a gritty, dark comedy about a group of lost Londoners who live on the periphery and on the edge. Shopping, f**king, needing, giving, taking, stealing, eating, using, and owning all sort of meld together in this area. It's an unflinching, frequently funny view that shows more about many things than we'd want to accept.

Mark, who departs to seek help for his addiction to drugs, is in love with Robbie and Lulu. An addict with narcissistic tendencies named Mark lives with a sweet drug addict couple named Robbie and Lulu in the same apartment. Until Mark determines he needs to get clean, the trio is pretty comfortable at this run-down guesthouse. There are now desertion concerns everywhere after he leaves for a drug recovery facility. Lulu who is an actress is supposed to sell drugs. When Lulu goes to look for employment, we meet Brian, who is a bit older and a skilled con man who transforms a job interview into a scenario from his own psychological drama. When Mark is expelled from treatment, his previous friends do not welcome him back with warm arms.

Mark makes a comeback but is hesitant to commit to Robbie once more. Mark pays to lick 14-year-old Gary's anus in pursuit of emotionless sex, but is concerned when he notices that Gary is bleeding. Robbie attempts to sell his narcotic pills but ends up giving them away due to his own intoxication. He is then assaulted. Mark is invited to remain when Gary admits to him that his stepfather had mistreated him. For the missing medication pills, Brian gives Robbie and Lulu one week to locate three thousand pounds. To obtain the money, they start to sell phone sex.

The enthralling Gary, who does not want to be loved, is the object of Mark's affections. Robbie, who also has feelings for Mark but is so desperate to reciprocate that he causes Lulu to have problems with Brian, is enraged by this.

A somewhat different narrative is presented by the fashionable addicts, prostitutes, and hipsters working too hard to create their own laws in Ravenhill. They communicate with a naked, agonizing honesty. They feel like they have open wounds. Gary is introduced to Robbie by Mark, who is ferociously envious. For the type of strong father figure Gary is seeking for, Gary is ready to pay Robbie. Robbie plays the part of the domineering master and engages in sexual activity with him, but refrains from stabbing him which Gary begs for: '*I thought you were for real. Pretending, isn't it. Just a story'*. Lulu and Robbie deliver Brian's money. Brian returns the money, declaring that "*money is civilization*." In a last image of unity, Robbie and Lulu and Mark enjoy their meal.

The lives of the characters cross paths as they struggle with addiction, loneliness, and the idea that pleasure can only be found in material items while navigating the desolate metropolitan landscape. The play is well-known for its dark humor, graphic material, and condemnation of how commercial culture dehumanizes people.

Throughout the play, Ravenhill exposes the emptiness and sorrow that lie behind the surface of a consumerism-driven culture through incisive and thought-provoking discourse. The play's critique on the commercialization of human experiences is reflected in the title alone.

In modern British drama, *Shopping and F**king* is regarded as a seminal work that tackles social concerns and forces viewers to face the fallout from a society fixated on material luxury and rapid fulfillment.

THIRD PART

3. SPACE AND SPACIALITY IN *'SOME EXPLICIT POLAROIDS'* AND *'SHOPPING AND F**KING'*

3.1. Imprisoned Lives: Spatiality and Existential Struggles in *'Some Explicit Polaroids'*

In this part of the study, the space and spatiality traces in Mark Ravenhill's plays *'Some Explicit Polaroids'* and *'Shopping and F**king'* will be the focus. Initially, the space and spatiality details in *Some Explicit Polaroids* will be examined.

In the field of writing, no other city even comes close to London. Its streets, parks, and structures have served as the writers' residences, sources of creativity, and location for their writings. Studying the lives that playwrights give to the city as they create and reinvent it in their imaginations is an especially intriguing method to comprehend London. London is not simply a prolific site, topic, and source of fictions; its myths and fictions also play a role in influencing how the city is viewed.

> *"London indeed has always been a theatre, an exhibition. On streets, in parks and taverns, and chocolate-houses, Londoners sought love and mirth, sex and companionship. Mayhew in 1862 estimates that there were 80,000 London street-walkers. The streets were a living frieze of whores, beggars, talented animals, spangled acrobats, touts, jokes, muggers, ballad-singers, pickpockets, flower-girls"* (Vansittart 1992: 12)

The literature of that imagined metropolis produces its own particular knowledge, taking precedence over the material framework of logically determined and measurable things, acts, and people. Therefore, analyzing the functioning of the subjective imagination in connection to the life of the country as a whole requires specific input from literary imagination and the study of fictional tales. It is especially appropriate to track the changes the citizen, and the city as a measure of oneself, have undergone due to the varied traditions of London literature.

Since Britain's recovery from post-imperial socio-economic collapse and cultural disarray in the middle of the 1970s, London has emerged as the center of a fierce creative force. Moreover, Aleks Sierz notes, “Behind the violence of these plays, lies anger and confusion”; the plays are responses “to the difficulties of living in a post-Christian, post-feminist and postmodern society” (Sierz 2001: 240). Writers who have totally dedicated their literary life to the capital city have produced a volume of excellent work.

Modern playwright Caryl Churchill has written plays that discuss social and political themes in London. Notable works that address gender roles and cultural expectations are *Cloud Nine* and *Top Girls*. Works by Alan Bennett, such as *The History Boys* and *The Madness of King George*, offer perceptive observations on British politics and society. His plays frequently have a close relationship to London life. The playwright Harold Pinter, winner of the Nobel Prize, frequently placed his plays in London. The plays *The Homecoming* and *The Caretaker* explore the intricacies of relationships in urban environments.

It is clear that the play bears many traces of London. While London at that time was a paradise for some, it was a hell for others. It is debatable which one it is for the characters in this play. We hear both praise and curses about London. Urban highlights that these experiences on the stage “make an impact that is tragic in Nietzschean sense. The tragic, for Nietzsche, is that which turns suffering into an affirmation of life” (Urban 2004: 369).

In England throughout the 1990s, individuals were tired with their tragic daily lives. There was a consumption frenzy, making things that ordinarily brought pleasure unenjoyable. To Jameson, “the exchange value in modernist societies come to be described as the realm of identities” (Jameson 1997: 157). The wonderful things in society were being devoured swiftly, and they were searching for something new.

Victor: I just want to be in London.

Nadia: But Tim brought you here. Tim paid for you to be here.

> **Victor:** Everyone in London gave up on that meaning bullshit years ago, you know? And now they enjoy theirself. I love trash, okay? I like it when everything is trash. Trash music, trash food, trash people. I love these things. (Some Explicit Polaroids: 10)

Big cities also create their own cultures besides searching something new. These cultural elements can be both positive and negative. As seen in the dialogue above, sometimes the negative aspects can attract people. If people are unable to immediately understand the city they are in, they should instead look to creative depictions that show them a conversation between the real city and those who hypothetically transform it in their works of art. Another strategy to restore the human size of the city is through the private reimagining of the totalizing framework. London, a city that is a roaming maze of limitless possibilities, a location between dream and thought, and one that offers a spiritual terrain deeply entwined with the contemporary experience and awareness, serves as the embodiment of modernity. According to Adorno "In modernity, power is not only concerned with life and rooted in subjects as living bodies and the population as a body of living subjects" (Adorno 2014: 99). In a growing capitalist democracy, new machines are bringing about major shifts and new ideas, and thus portrays the brutality and velocity of modernity in the city.

> **Victor:** I think London is a shitty place. I think it is time for me to move on. And I think Tokyo is much better. Absolutely f**king crazy.
>
> **Nadia:** If that's what you want. (Some Explicit Polaroids: 75)

The characters' anger towards London can be observed throughout the play. As it is in this dialogue, London is heaven for some and hell for others. It is clear that towards the end of the play, the number of people who see London as hell increases. The most abject poverty or dereliction can appear beside glowing wealth and prosperity. Yet the city needs its poor. What if the poor must die, or be deprived, in order that the city might live? (Ackroyd 2003: 338). Certain inner-city neighborhoods, characterized by extreme poverty, elevated rates of criminal activity, and dilapidated infrastructure, were figuratively referred to as hell. It was common to refer to towns and communities that went through economic downturns and employment losses in sectors like manufacturing, steel, and coal as hellish. These areas suffered from high rates of unemployment as well as the social fallout from the demise of industry.

One of the most striking space concepts in the play is the prison. But in order to understand prison as a place, it is necessary to first understand what punishment is. Everybody has experienced punishment, and most people have also inflicted punishment on others. The problem of punishment arises in the first place because the practice includes what traditionally has been called suffering. Whatever can be said for the practice, the need for it, it is an intentional infliction of suffering (Honderich 2006: 7). Although the field of penology has traditionally focused on penalties authorized and carried out by the state, it is crucial to understand that punishment actually starts inside larger society. Physical or psychological harm may be administered as a kind of punishment. It may also be administered in public or privately. As a youngster, reprimands or punishments may have been administered by someone in family at home, at school, during casual contacts with friends, or for disobeying the rules. Such unofficial sanctions may be used against an adult in relationships or at work. This experience may have made one believe that punishment is a 'needed evil'—required for the management of adult human existence or the upbringing of children—or it may have made someone believe that such discipline is ineffective, if not destructive. It is clearly observed that Nick has experienced lots of things in his imprisonment years throughout the play.

> **Nadia:** So you live…
>
> **Nick:** I am sort of… I've been away for a while and so I'm in sort of temporary…
>
> **Nadia:** I see.
>
> **Nick:** Yeah. Temporary.
>
> **Nadia:** Travelling? You've been away travelling?
>
> **Nick:** No. Not travelling. Prison. I've been in prison. Since nineteen eighty-four. (Some Explicit Polaroids: 28-29)

The only individuals who can truly describe what it is like to be imprisoned are those who have actually been imprisoned, which may be stating the obvious. Consider being confined to bathroom; add bars to the windows, a surveillance hole in the door, and three beds in lieu of the bath. Consider what it could be like to spend 15 to 23 hours every day in this cell. On the whole, people tend to take prisons for granted. It is difficult to imagine life without them. At the same time, there is reluctance to face the realities

hidden within them, a fear of thinking about what happens inside them (Davis 2003: 15). Imagine what it would be like to share a cell with the two individuals that are detested the most in the world. Eating, sleeping, and urinating in the cell must take place with others present, and it is probable that all three actions may occur simultaneously in this confined space. These sources make it quite evident that being jailed is a lonely, dehumanizing, disempowerment, and brutalizing experience.

> **Nick:** I am coping.
>
> **Tim:** Yes?
>
> **Nick:** Yes. Nadia's helping me and I am coping. I want to look after her. I didn't think I'd ever want that again. Prison, you've got to look after yourself. But now I really want to look after Nadia. (Some Explicit Polaroids: 41)

Nick's object and viewpoint have significantly changed, as seen by this conversation between him and Tim. At first, Nick highlights his capacity for adjustment, alluded to by a self-sufficient mentality he developed while inside. But Nick is prompted to explore his emotions more after Tim asks, 'Yes?' A turning moment in the conversation is when Nick admits that Nadia is helping him. It implies a weakness that runs counter to the coping claim made at the beginning. Nick seems to be benefiting from an additional layer of emotional support and personal connection that is introduced when Nadia is mentioned. A significant shift is evident in the contrast between the prisoner's lone emphasis on self-preservation and his newly discovered desire to take care of Nadia. Nick has changed his perspective from one of self-preservation as the most important thing while incarcerated to one of connection and community, as seen by his admittance that he wants to care for someone again. Sean Carney states that "In the absence of socialist politics, the recently defrosted Nick seems largely useless and can only offer abrasive critiques of the world he wakes up in" (Carney 2013: 252).

In order to understand how our modern culture differs from that of our forebears, Michel Foucault attempts to provide a sense of it. His tendency to challenge conventional opinion and highlight the risks associated with the Enlightenment reforms intended to address the cruelty of earlier eras has made him especially prominent. Every modernization process has unsettling consequences for the authority of the person and the government, as demonstrated by Foucault. In fact, his most famous book, *Discipline*

and Punish: The Birth of the Prison, presents a rather dystopian image of modern society similar to that of George Orwell's 1984. He investigates the manner in which the government has asserted ever-increasing authority over and execution of ever-more-private facets of human existence.

Foucault specifically examines the change from a "culture of spectacle" to a "carceral culture." In the later case, punishment and discipline become internalized and focused on the constitution and, when needed, the rehabilitation of social subjects. In the former case, punishment was applied to the body through public demonstrations of torture, mutilation, and elimination.

Foucault has a representative model for what occurs to society in the nineteenth century in the shape of Jeremy Bentham's jail reforms from the nineteenth century. According to Bentham's argument in The Panopticon, the ideal jail would have open cells facing a central tower. According to the model, people in the cells are in continual confrontation with the panoptic tower and do not communicate with one another. They have to assume that they may be seen at any time since they are unable to detect when someone is inside the tower: "the inmate must never know whether he is being looked at any one moment; but he must be sure that he may always be so" (Foucault 1995: 200).

Bentham considered this jail reform to be an example of how society ought to operate. In a capitalist and democratic society, the general public must be convinced that anybody may be monitored at any moment in order to preserve order. Such a setup would eventually guarantee that the populace will internalize the Panoptic Tower and begin to police themselves: "He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection" (Foucault 1995: 202-203). It may be argued that recent technology developments that enable federal authorities to monitor your movements and conduct have contributed to this control system in our own culture. Foucault defines "carceral culture" as a society in

which the panoptic model of surveillance has permeated society as a guiding principle, impacting a wide range of contexts, including university classrooms.

According to Foucault, the Panopticon is polyvalent in its applications; it serves to reform prisoner, but also to treat patients, to instruct schoolchildren, to confine the insane, to supervise workers, to put beggars and idlers to work. It is a type of location of bodies in space, of distribution of individuals in relation to one another, of hierarchical organization, of disposition of centers and channels of power, of definition of the instruments and modes of intervention of power, which can be implemented in hospitals, workshops, schools, prisons. Whenever one is dealing with a multiplicity of individuals on whom a task or a particular form of behaviour must be imposed, the panoptic schema may be used (Foucault 1995: 205).

A connection between this theory of Foucault and the scenes in the play can be made. When the dialogues taking place in the prison environment examined, the theme of loneliness stands out. The loneliness that is meant here is not just physical loneliness. It is the loneliness that one feels.

Prison is a place where a person is completely alone with himself. Worries outside are meaningless because one has to face completely different worries there. For all these reasons, individuals will have to fend for themselves. Throughout the play, it is witnessed how lonely the character Nick is during his time in prison. And all this loneliness is not limited to prison. Because it is obvious that different loneliness will be waiting for him when he gets out of prison. Being alone in the prison setting, which reduces their ability to connect with others, puts older jailed persons more at risk of health-related difficulties, according to new study. Loneliness and social isolation, especially in jail, can have a negative impact on both mental and physical health. In jails, a harsh atmosphere, loneliness, social isolation, and an absence of social capital are much more prevalent. In the play, we can see that Nick experiences all the details of loneliness:

Jonathan: Tell me who it is. It's Nick, isn't it?

Nadia: What?

Jonathan: You're in love with Nick.

Nadia: You know Nick?

Jonathan: Yes. Yes.

He takes off his shirt.

These are the scars, you see? This is what Nick did to my body. This is why Nick was in prison. Where is he?

Nadia: I don't know. (Some Explicit Polaroids: 64)

Having served a sentence, an individual emerges as an adult in their middle years, standing outside the prison gates with nothing but a few bucks, a bus ticket to the next large city, and a list of homeless shelters in underdeveloped areas. It becomes quickly apparent that eligibility for the majority of those shelters is not guaranteed due to various reasons. Dealing with addiction, worry, hopelessness, or a combination of these adds another layer of challenge. The problems seem to be just starting, and life after release appears akin to another form of imprisonment. Post-prison life would not be easy for Nick, who finds that family life, social circle, and business life are not what they used to be. Observing various dialogues underscores that, despite no longer being in prison, Nick is struggling in his social life.

Whether shown directly or indirectly, the jail environment can represent restriction and authority. It turns into a tangible representation of social mores and limitations. Characters in this space could struggle with restrictions on their freedom of choice and ability to express themselves. Prisons are frequently connected to isolation, and the play's prison's physical layout can add to the inmates' feelings of alienation. The little area could highlight the social and emotional gaps that exist between the characters and the outside world. There is potential for power hierarchies to be reflected in the spatial dynamics of the institution. The physical design of the jail can have an impact on the interactions that occur both within the prison and between convicts and the authorities. The jail area may serve as a central location for themes of escape and the yearning for freedom, depending on the story. In order to escape the physical area, characters may employ various tactics, reflecting larger socioeconomic challenges.

One another spatial detail in the play is about the places where drugs are sold and their effects are found on the characters. The first focus will be on the character Jonathan

who experienced a rehab therapy for her drug addiction. It is understood what the frame of reference from rehabilitation means. A regulated environment that will, ideally, stabilize illness or disorder is the starting point for many rehabilitation and assistance programs. Without providing any fresh, constructive advice, the purpose of this rehabilitation attempt is to discontinue particular habits. New, healthy lifestyles are not medically formed and nurtured in this place and with these objectives.

The expectations placed on the addicts are lower than average, and they are simply being held back by their weaknesses in a setting that many safe spaces provide and that tends to be more in tune with deviation than normality. Such fulfillment becomes even more crucial for those who are disadvantaged. In the lives of those with addiction problems, regaining independence and self-functioning status becomes a very powerful motivator. The struggles do not come to end even after you complete your time in rehab. This time, you are going to have to deal with the problems that exist in your social environment. They could get you to make the same mistakes ever again. In this dialogue, one of these struggles that Jonathan faces becomes evident:

> **Jonathan:** Do you have any money?
>
> **Helen:** I'm sorry?
>
> **Jonathan:** Money. I'm rather hoping that you're carrying cash.
>
> **Helen:** No.
>
> **Jonathan:** I really could do with an injection of capital.
>
> **Helen:** No chance.
>
> **Jonathan:** Thing is they send you out of rehab and what they take into account is you need a good lump sum if your dealer's even going to offer you some second-rate gear.
>
> **Helen:** I don't give money to people with a drug problem.
>
> **Jonathan:** I have a cash problem. My problem is I think you've got some money and I don't want to use force to get it from you.
>
> **Helen:** That sounds very threatening.
>
> **Jonathan:** I suppose it does. (Some Explicit Polaroids: 32)

Society's view of deviance reflects the current focus on primarily halting and regulating deviance rather than fostering circumstances for the development of positive, appropriate conduct. However, the attitude we could see regarding someone who exhibits a given abnormality may not actually be unique to that deviance at all. Such a

mindset is quite likely to be a component of a broader all-encompassing attitude-complex concerning a certain group of deviations, or maybe about deviation in the strictest sense.

Another significant spatial aspect in the play pertains to the buildings, representing the less aesthetically pleasing side of London. The cultural significance of buildings during that period in London is well-established. This architectural culture is extensively portrayed in literary works, including the play under discussion. Traces of this cultural influence are also observable within the play, where characters frequently express discontent with the unappealing aspects of London.

> **Victor:** Everything falling to pieces. The buildings ugly and falling down. The shops ugly, empty. The ugly people following the rules and then mocking and complaining when they think that no one is listening. All the time you know it is rotting, but all the time 'Everything is getting better. Everything is for the best. The people are marching forward to the beat of history.' This lie. This deception. This progress. Big fucking lie.
>
> **Nick:** Maybe in some countries but the/principle of socialism.
>
> **Victor:** Don't tell me about my country. You know nothing. (Some Explicit Polaroids: 40)

One of the world's most opulent cities is said to be London. People go from all around in quest of better versions of themselves. London's population is growing annually due to its large intake of foreign residents and low departure of foreign residents. Benefits and drawbacks accompany London's growing population, and it is widely acknowledged that cons clearly outweigh the pros. London can be an amazing place to live if one is wealthy. Living in the British capital might not be simple at all for an everyman.

Renting out real estate in London is not a cheap venture. When searching for a room for the first time, you might want to know if the costs are per week or per month, for the entire apartment, or just for a single room. To put it plainly, this appears too good to be true. In the play, it is met many characters who struggle with finding an accommodation for themselves.

Besides the accommodation problem, working in the city is also challenging, many employees there experience stress, dissatisfaction, and low pay. On a workday, attempt to look them in the eyes as you stroll around the city. Globalization is driven by a hypothetical imperative: to make money (Rebelatto 2009: 60). It is clear that characters in the play frequently pursue money to purchase drugs. And they know that it is not easy to find a decent job and earn money where they are. That's why they resort to many ugly ways to make money. This is a result of the hyper-capitalist side of London.

From the outside, the city may look beautiful. Tall buildings, shopping malls, amusement parks, entertainment centers, but it is known how many lives have been lost in that complexity. The worst thing is that no one notices anybody while he is going through all these troubles. Because in big cities everyone is alone, individuality is at the forefront. Helen, Nick, Nadia, Victor, Tim, Jonathan all experience separate traumas, but no one cares about them in this city with the big buildings. Maybe if someone had noticed them, they would not have experienced the ugly things mentioned in the play, but unfortunately, this is impossible in the big city.

After the negative aspects of the ugly buildings in the city, it is useful to talk about the hospital location, which is frequently mentioned in the play. Nobody wants to stay in the hospital. Even hearing the word hospital is enough to scare someone. Tim, one of the main characters in the play, stays in the hospital after his unfortunate situation. During his stay in the hospital, his friends visit him, but he still feels lonely. In the hospital, he questions everything and after a while, life begins to seem meaningless to him. Even though his friends try to help him, he is always in a state of rebellion:

> **Tim:** Is that fun?
>
> **Victor:** Very much. We’re having fun.
>
> **Tim:** My hospital room. My illness. My body. My death. My choice.
>
> *He takes the pills.*
>
> **Nadia:** Well done.
>
> **Victor:** Thank you, honey. Thank you. (Some Explicit Polaroids: 57)

The conversation between Tim, Victor, and Nadia illustrates the intricate relationship that exists between a person's physical environment, emotional dynamics,

and autonomy. Tim highlights a feeling of personal agency and control within the boundaries of his physical location by declaring ownership over things like his disease, body, and imminent death in addition to his hospital room. The possessive pronouns "My hospital room," "My illness," and so on highlight Tim's wish to take control of and claim authorship over the areas of his life that are directly related to his impending death. This act of ownership in the setting of a hospital room, which is often a vulnerable place, highlights the conflict between individual freedom and the healthcare setting. Tim's decision to take medications turns into a dramatic moment that represents his exercise of agency over his own destiny. Hospital rooms are no longer the sterile, impersonal places where judgments about life and death are decided; instead, they become a stage where such decisions are made. Victor's appreciation for Nadia highlights the relationships between people in this small area even more. Within the confines of the hospital room, the characters find a measure of comfort and support despite the seriousness of the situation.

Hospital.

Tim: No.

Victor: Come on, honey…

Tim: No.

Victor: Honey, please…

Tim: I told you no.

Victor: Gotta take your pills.

Tim: Got to?

Victor: Doctor says you've got to.

Tim: And I say I don't want to. (Some Explicit Polaroids: 52-53)

Another spatial point in the play is the pub. Because it has its own culture. Pub culture has an important place in British nightlife. It is not limited to just entertainment while a part of society uses this opportunity just for fun, another part is stuck in the swamp. It is debatable whether nightclubs are actually as innocent as they seem. Drug use is really common there, drawing more and more people into that dark world every day. Therefore, pubs are seen as the corrupted places in a city. In the play, the characters suffer from the same situation. The act of going to a nightclub is a routine part of their

lives. They feel comfortable there because it is full of people who will approve everything one does, not find them strange. They find the true themselves in the nightlife by using drugs as they wish as Nadia and Nick do in the pub:

> **Nadia:** So what are you?
>
> **Nick:** I was just making my way along that street…
>
> **Nadia:** Which is a very poofy street.
>
> **Nick:** To get to another street where they have a club with dancing.
>
> **Nadia:** Do you like dancing?
>
> **Nick:** I am not much of a dancer.
>
> **Nadia:** Bet you could be.
>
> **Nick:** I can't dance. But this club. They have like girls who dance on tables. With just little things on.
>
> **Nadia:** Little things?
>
> **Nick:** Little…yes.
>
> **Nadia:** Hussies.
>
> **Nick:** Yes.
>
> **Nadia:** What does a nice bloke like you want with hussies like that?
>
> **Nick:** Company.
>
> **Nadia:** Lonely.
>
> **Nick:** …Yeah.
>
> *Pause. Nick leans in to her. Kisses her. She screams out.*
>
> **Nadia:** Fuck. Fuck.
>
> **Nick:** I am sorry. I'm sorry.
>
> **Nadia:** Bleeding again now.
>
> **Nick:** I'm really sorry.
>
> **Nadia:** Stupid cunt. (Some Explicit Polaroids, p. 20)

The way Nick describes walking down the street to get to a club where there is dancing gives the cityscape a sense of movement. In this instance, the street takes on the role of a conduit, a route that links many areas, each with a distinct function and ambience. The concept of a special location for amusement and socializing is introduced by the mention of the club. Due to the unconventional character of the club—where females dance on tables—its spatiality becomes a source of both attraction and criticism. The physical closeness between Nick and Nadia becomes increasingly important as the

conversation progresses. The kiss that follows and the leaning in obfuscate personal space, and Nadia's cry indicates a violation of comfort and permission. The sudden change in tone and Nadia's choice of strong language convey the intense emotional tension in their little area together. Nick expresses regret, and Nadia reacts with a mixture of anguish and fury. The conversation transcends the literal and explores the emotional and physical aspects of personal limits.

They can easily exhibit behaviours that they would shyly display in their social lives in a club environment. Because there are no people there who would find them strange. Since there are generally people like them, they do not worry about being criticized by others.

Japan has always fascinated people throughout history its customs, literature, culture and architecture. Japan, which always attracts people with its remarkable aspects, has also found a place itself in British theatre plays.

In Japan, harmony is extremely important. Even on informal school trips, Japanese students wear their uniforms as no one wants to stand out from the crowd.

The principles of Japanese culture place a high priority on hard labor and unity in society. Japanese culture was comparable to Chinese culture until the tenth century. When the Heien Period saw the birth of the samurai, and the Edo Period brought about social transformation due to confinement. All things considered, Buddhism, Confucianism, the native Shinto faith, and the scarcity of natural assets had an impact on the culture.

Even though, Japanese culture has lately been more Westernized, Japanese people still go to great lengths to protect their rich cultural legacy, as seen by their early study of traditional arts and crafts, participation in tea ceremonies, and wearing kimonos. All these interesting details were enough to bring Japanese culture into literary works. We see a very good example of this in the play we are currently working on. Our characters have adopted Tokyo as the city of opportunities and occasionally express their desire to settle there and live the life of their dreams.

> **Victor:** I think London is a shitty place. I think it is time for me to move on. And I think Tokyo is much better. Absolutely fucking crazy.
>
> **Nadia:** If that's what you want.
>
> **Victor:** Yes. I think I will be model in Tokyo and I will have my own TV show. And one day I will take many drugs and die in the snow in the mountains. I get my money.
>
> **Victor:** *exits* (Some Explicit Polaroids, p. 76)

Tokyo, the capital of Japan, has changed greatly since the Great Kanto Earthquake that devastated the city a century ago. 105.000 people were killed in the 7.9-magnitude earthquake, and the city, which was once primarily made up of wood dwellings, had to be completely reconstructed. Tokyo has a skyline made up of steel and glass buildings that were built with earthquake resistance a century later. But this does not mean that the same earthquakes will not occur again. Japan is an earthquake country and should always be prepared for it. Therefore, no matter how attractive the country is, there is always a risk of earthquakes. In the play, the details reveal that Japan is a country prone to the risks of earthquakes:

> **Tim:** You'll be sleeping in your tiny room in Japan. An earthquake will begin. You'll be holding to your bed. Shaking. Shaking. The building will collapse. No food. No water for three days. Voices will call from the rubble in Japanese. You're going to thank fuck I'm there.
>
> **Nadia:** Here we are. Starting to develop now. I can see Tim. Can you see Tim? Is he still there?
>
> **Victor:** Of course not. You are crazy.
>
> **Tim:** That's not true. He's lying.
>
> **Victor:** You see a dead man?
>
> **Nadia:** He's gone away now. Nothing. There. Something to remember you by. (Some Explicit Polaroids, p. 78)

This dialogue also shows that in-yer-face drama enlarges multicultural thoughts and happenings on the stage through the spaces apart from Britain. The dream where one finds himself in a familiar house but in a strange room is a classic among masterpieces in the literature of typical dreams. Generally, what happens is that one finds himself in some sort of living space—maybe his own, perhaps a place that has mysteriously taken on a different form—and all of a sudden there seems to be more of it. Unexpectedly, the location has acquired a new limb. Yet it is not really a novel. It seems as though it has always existed but it has eluded attention. There may be one new room at a time or

many at different periods. Sometimes one only knows a tiny backyard, but now there is a whole wing, a greenhouse, and a huge tract of land.

There is not much noise on that particular frequency. Regrettably, human thought processes can be rather precise. What is likely realized upon waking up from the dream is that property has appreciated. However, when complete awakening occurs, the extra space is gone. After a brief moment of disappointment, the day goes on, and normal life resumes. Motions are arranged according to the physical structure in front of individuals. In other words, lives are spent in places decided to be called home.

It is imperative to establish clarity on a particular matter. A house and a home are not identical. A tale is told about who one is and what is desired closest in the community; home is a concept, a social construct. Since home is not a physical location, there is no such thing as a place like it. Conversely, a house is a tangible object. Even though it is the physical structure of a house, it is unable to contain the spirit of the place. Rub marks on the stairs, pencil lines on a wall marking the heights of growing children, and culinary scents are what make up a person's soul. The spirit changes with time. Things are let to play out as they will. Time is bided until it arrives. The first day one moves into a new residence, home is rarely on the mind. Sometimes the day one moves out, it's not even there. In the same way that one is said to be fortunate to find one true love in life, it's feasible that one should count themselves lucky if only ever acquiring one actual home.

After looking at what exactly the concept of home means, it is necessary to look at the longing for home in the play. The characters, who have lost themselves in the details of the big city in the play, are actually missing for their homes where they used to have memories with all their innocence. All they seek is a friendly environment where they can feel safe. Nick declares: “I want a place I can be. Ignore the world. Look after someone I love. I want a home” (Some Explicit Polaroids: 73).

Having high-quality locks is not always enough to make a property feel secure. A safe haven is where loved ones and the comfortable are turned to for ease throughout trying times. A place where the heart may laugh without fear is called home. The heart's

sorrows may evaporate at their own speed while one is at home. Home is defined as a place where loved, welcomed, protected, and secure feelings abound. It's a location where answers and talents are freely determined. At home, oneself can be at all times; confidence or nervousness is embraced with love. For oneself, home is a safe haven. There is laughing and happiness at home. Calm and lots of embraces can be found while at home. Wherever one goes, the adventure ends at home. But that peaceful home does not exist for some of the characters in the play.

It is also essential to discuss Eastern Europe as the play contains talks about the region. The economies of Eastern European countries have undergone significant transformations since the end of the Cold War. Some countries have experienced rapid economic growth, while others have faced challenges in transitioning from centrally planned to market-oriented economies. Western European countries are generally more economically developed and have higher standards of living. Observing these differences is possible through the play.

> **Jonathan:** Maybe you'd like to join me this afternoon. I'm making a trip. Eastern Europe. I've got a foundation. We're doing some fantastic things. I had rather a run on currencies a few years ago. Governments were behaving in a spectacularly stupid fashion. Western governments. And I made the most ridiculous amounts of money. So, I am doing what I can in Eastern Europe. Schools and hospitals and rehab centers. We're really doing things. Oh-little flash of hatred in your eyes. (Some Explicit Polaroids: 82)

As in Jonathan's line, it can be said that Eastern Europe is relatively more underdeveloped than the West. And to help these underdeveloped places, Jonathan volunteers. Jonathan's line illustrates the difficulties that can occur when people with different backgrounds, experiences, and goals participate in charitable endeavors in the context of volunteering. It raises questions about how one balances the need to make a positive impact on society, the pursuit of personal achievement, and the possibility of criticism or skepticism. The sentence invites the audience to reflect on the speaker's journey and the complex variables at work, capturing the complexities of managing volunteerism in a world where personal riches and charitable activities cross.

As described in *Some Explicit Polaroids* by Mark Ravenhill, transitional spaces are places that act as bridges or passageways between various domains rather than being wholly private or public. These areas frequently represent change, transition, or the fleeting nature of the characters' experiences. Train stations and airports are two examples of traditional transitional spaces. They are busy centers for travel. Characters traveling through rail or airport terminals may be in a constant state of flux, literally shifting from one location to another, reflecting changes in their emotions or psychology. Building transitional spaces, such hallways or corridors, may represent movement between various rooms or locations. They can stand for the transition from one condition of existence to another. Transitional regions can be found in places where characters are waiting for something, such news, appointments, or choices. Waiting rooms are frequently connected to feelings of uncertainty and anticipation. Symbolic areas that stand in for options or judgments. At a fork in the road, characters could have to make choices that will determine how their lives turn out. Transportation vehicles such as cars and buses can serve as transitional places. They transport characters from one place to another, providing a background for dialogue or contemplation as they go. Hotel rooms and other temporary residences might symbolize a brief period in a character's life. These areas are frequently connected to transience and a lack of anchoring. Ravenhill may employ settings that are surreal or abstract that don't easily fall into any one category. These areas could make you feel apprehensive or lost.

The play's use of transitional places supports Ravenhill's overarching themes and motifs, which include the brittleness of contemporary existence, the effects of societal shifts, and the fluidity of identity. He shows us our society, the state of our communal bonds, ripped and tattered by transcontinental economic forces (Rebelatto 2001: 5).

In order to portray the play's deeper meanings and themes, symbolic places must be essentially analyzed. These spaces are more than just actual places; they also have symbolic significance and can be metaphors or representations of larger concepts. Scenes where individuals interact in a public venue might symbolize how personal lives and larger social concerns overlap. These areas could stand for society at large and the

influence of social standards on people's personal life. Homes and bedrooms, which are private areas, may represent closeness, individuality, and the secrets that people hide. These areas could provide as a counterpoint to the characters' lives' public facets. Transitional areas can represent change, uncertainty, and time passing, as was previously described. The characters that move through these areas may be going through major personal changes. The areas connected to explicit Polaroids or photography in the play may have symbolic significance. Images may depict characters' hopes, regrets, and wants by capturing moments in time. Parks, woods, and other outdoor areas might represent the unpredictable forces of nature or serve as a counterpoint to the artificiality of urban life, depending on the themes of the play.

Some Explicit Polaroids has symbolic spaces that enhance the play's overall thematic richness by providing spectators with subtle insights into the characters' problems, social criticisms, and the interconnectivity of the public and private spheres. Reality cannot be truly represented. Neither words nor images nor theatre can show us the real. You can only represent your version of reality, and every version is of equal value (Sierz: 166). The claim that a true representation of reality is impossible highlights a postmodern approach to narrative and creative expression. The notion that all interpretations of reality are equally valid acknowledges the subjectivity of interpretation and invites the audience to interact with the play as a complex investigation of truths rather than as an authoritative portrayal of reality.

Ravenhill places a strong emphasis on political nihilism and systemic critique in *Some Explicit Polaroids*. “Ravenhill’s play is reduced to a vulgar comedy on sex and nihilism” (Pavis 2004: 114). In this sense Sierz notes that: “[…] the twentysomethings are free of ideology, which, he says, allow you to be open to new ideas, they are also lost and confused. By contrast, Nick and Helen are firmly grounded in ideological beliefs, but Helen is seen as dull and Nick cannot join in with youth’s frantic partying” (Sierz 2001: 147). Even still, a few of his characters are steadfast enough in their political beliefs to depict collapsing political regimes.

In *Some Explicit Polaroids*, the theme of 'fragmented' spaces functions as a lens through which to view separated, disjointed, or fractured physical and metaphorical realms. This allows for a nuanced examination of loneliness, detachment, societal fissures, and the disintegration of interpersonal connections. The term 'fragmented' spaces can apply to separated, disconnected, or fractured physical or metaphorical areas. These disjointed areas might emphasize solitude, detachment, or societal cracks, adding to the play's overall mood. The homes of the characters could be depicted as disjointed, signifying the breakdown of interpersonal ties or the collapse of conventional family systems. This disintegration may show itself in the home as emotional distancing or physical disorder. The city itself may be shown as fragmented if the play is situated in an urban setting. This might entail opposing depictions of wealth and poverty, gentrification, or people feeling alone in a busy city. Cafes, parks, and private settings spaces linked to human relationships may be depicted as fractured to represent the emotional detachment or dysfunction amongst characters. Scenes in these settings might highlight the difficulties in intimacy and communication. Aleks Sierz asserts that: "Masturbating a corpse is a powerful image of futility, and Tim's realization, too late, that he does love Victor makes the scene a gut-wrenching one" (Sierz 2001: 147). Areas that depict many eras or points in the life of the characters may be portrayed in a disjointed way. This could result in a non-linear story structure that highlights the nuanced pasts and present of the characters. Internal conflicts, trauma, or mental health difficulties can be represented by fragmenting spaces within characters' thoughts or psychological states. This might entail surreal or non-realistic environments that reflect the characters' conflicted emotions.

The fragmented environments in *Some Explicit Polaroids* give a visual and conceptual study of the issues experienced by the characters in their personal and societal situations, contributing to the play's overall tone and themes. By using broken gaps, the narrative is given more depth, and viewers may be inspired to consider the difficulties of modern living.

To sum up, Mark Ravenhill's *Some Explicit Polaroids* deftly crafts a story in which spatiality and space become essential components influencing both the characters' experiences and the larger social criticism. The play's examination of broken spaces—both real and imagined—acts as a potent prism through which the audience may see the difficulties faced by the characters, the intricacies of interpersonal relationships, and the social issues of the 1990s. In addition to highlighting the characters' disconnections, the symbolism woven throughout the settings—whether fragmented psychic regions, contrasted metropolitan vistas, or disconnected homes—invites reflection on the larger human predicament. In the gripping world of *Some Explicit Polaroids*, Ravenhill explores the boundaries between private and public spheres while offering a perceptive commentary on the complex aspects of modern life. The audience is left with a profound understanding of space, identity, and societal dynamics.

3.2. Getting Around the Labyrinth: Exploring Space and Spatial Dynamics in Mark Ravenhill's *Shopping and F**king*

Within the engrossing universe of Mark Ravenhill's *Shopping and F**king*, the investigation of space and spatiality takes on a crucial role that profoundly influences the experiences of the characters as well as the main story. The places that the characters occupy take on a significant meaning as the play explores the turbulent lives of its characters against the backdrop of consumer culture and social chaos. Because Ravenhill pays close attention to the spatial details, the audience is encouraged to think critically about the consequences of the characters' relationships within different contexts, which deepens their awareness of the intricate relationship between space and the human experience in *Shopping and F**king*.

Just looking at the title, *Shopping and F**king*, reveals that the emphasis is on consumer society and the environments that surround it. The play examines how, in a consumer-driven culture, interpersonal connections and life experiences are becoming commodities. Spaces in literature are greatly influenced by consumer society, which shapes the actual and metaphorical settings in which stories are told. This is perhaps

most apparent in this play, where Ravenhill's starting point was a group of "characters whose whole vocabulary had been defined by the market, who had been brought up in a decade when all that mattered was buying and selling" (Sierz 2001: 123).

The effects of consumer culture on urban surroundings are frequently depicted in literature. Cities develop into commercial centers teeming with retail stores, billboards, and branded venues. Storefronts, consumer items, and marketing messaging all serve as indicators of how commercialized metropolitan areas have become. The effect of consumer culture on cities is reflected in literary representations of commercialized metropolitan areas. Various literary strategies and narrative approaches are employed by authors to portray the dynamics of metropolitan surroundings that are shaped by consumerism, branding, and commerce. As mentioned by Bauman, "The history of consumerism is the story of breaking down and discarding the successive solid obstacles which limit the free flight of fantasy" (Bauman 2000: 110). Tall skyscrapers and other high-rise structures frequently dominate cityscapes in urban literature. These buildings stand for corporate dominance, economic might, and the commercialization of metropolitan areas. Characters in literature are often seen traversing through commercial areas, busy retail districts, and shopping malls. These areas turn become forums for discussions, debates, and introspection on the materialistic facets of society. Writers use colorful descriptions of the billboards and ads that cover cityscapes. These graphic components highlight the characters' sensory overload and highlight the ubiquitous impact of commercial messaging. One recurring theme in literature is the existence of flagship stores and branded storefronts. Characters may converse in front of or within of these areas, emphasizing how certain brands influence the urban experience. Urban literature frequently examines a city's entertainment offerings and nightlife. This might contain summaries of theaters, bars, clubs, and other establishments that add to the lively and commercialized atmosphere of urban areas.

Writers portray congested roads, animated pavements, and bustling public areas to portray the vibrancy and congestion of metropolitan settings. The unceasing influx of people is a reflection of how consumption culture dominates metropolitan life. Books set

in commodified cities may have innovation hubs, business areas, and technology hubs. These regions show how business, technology, and urban growth come together. Bus terminals, rail stations, and airports are common locations for transportation hubs in urban fiction. These areas, which operate as entry points to the city, are distinguished by a blend of business activity and emigrant populations. The way gated communities, opulent homes, and affluent neighborhoods are shown represents the stratification of metropolitan areas according to socioeconomic level. These sections highlight how specific city districts are exclusive and focused on the needs of its customers. The sharp differences between commercialized metropolitan areas and natural settings may be explored in literature. The contrast between the concrete jungle and urban parks, green areas, and waterfronts draws attention to the conflict between development and preservation. Museums, art galleries, and other cultural organizations are frequently located in commercialized metropolitan areas. These areas serve as forums for both artistic expression and cultural consumption, adding to the city's character. Coffee shops and cafés are prevalent in urban literature, which is indicative of these places' function as hubs for leisure, social interaction, and consumer culture. From these locations, characters can have dialogues or take in the city view.

Nineties consumerism London saw a radical change in cultural trends and way of life. A consumer-driven culture was established by the economic boom of the late 1980s, and this trend persisted throughout the 1990s. The emergence of brand-centric culture occurred in the 1990s. Designer labels and logos developed into well-known status and identification markers. These superbrands were linked to goods, but they also had a larger cultural impact that shaped fashion and way of life decisions. The emphasis on personal achievement and economic prosperity drove up demand for luxury products. The demand for luxury experiences, fashionable clothes, and expensive vehicles was indicative of people's yearning for affluent lifestyles. Malls and retail facilities proliferated throughout London, changing the city's environment. Department shops and high-street fashion companies saw a rise in popularity, and shopping was turned into a recreational pastime.

In the play, a conversation between Robbie and Mark reveals the ways in which the remnants of the city impact people.

> **Robbie:** No it doesn't. It starts with: 'summer'.
>
> **Mark:** Yes. OK. It's summer. I'm in a supermarket. It's hot and I'm sweaty. Damp. And I'm watching this couple shopping. I'm watching you. And you're both smiling. You see me and you know sort of straight away that I'm going to have you. You know you don't have a choice. No control. Now this guy comes up to me. He's a fat man. Fat and hair and lycra and he says: See the pair by the yoghurt? Well, says fat guy, they're both mine. I own them. I own them but I don't want them - because you know something? - they're trash. Trash and I hate them. Wanna buy them? How much? Piece of trash like them. Let's say ... twenty. Yeah, yours for twenty. So, Id the deal. I hand it over. And I fetch you. I don't have to say anything because you know. You've seen the transaction. And I take you both away and I take you to my house. And you see the house and when you see the house you know it. You understand? You know this place. And I've been keeping a room for you and I take you into this room. And there's food. And it's warm. And we live out our days fat and content and happy. (Shopping and F***ing: 5)

In Robbie and Mark's conversation, there are also traces of how supermarkets manage to manipulate society for their own benefit. These traces have affected the whole lives of the characters in the play, especially Robbie and Mark.

Supermarkets function in a capitalist economy driven by supply and demand, rivalry, and profit-seeking incentives. They are important participants in the retail industry, adapting to the demands of the market and customer tastes. They are fed by consumption, which is the cornerstone of capitalist systems. They promote the consumption of commodities by means of advertising, promotions, and the easy accessibility to a wide range of items. In capitalist countries, customer choice is paramount, and supermarkets provide a concentrated place for a wide range of consumer demands. ″Our markets, major shopping thoroughfares and superstores also mimic a new-found nature of prodigious fecundity. These are our Valleys of Canaan where, in place of milk and honey, streams of neon flow down over ketchup and plastic. But no matter! We find here the fervid hope that there should be not enough, but too much - and too much for everyone: by buying a piece of this land, you acquire the crumbling pyramid of oysters, meats, pears or tinned asparagus" (Baudrillard 1970: 27). Supermarkets are essential to the globalization of supply networks brought about by capitalism. They procure items from all over the world, depending on intricate networks of distributors and suppliers to guarantee a steady stream of merchandise for their

shelves. Supermarkets are usually privately held businesses with a focus on making money. As per the fundamental principles of capitalism, the owners or shareholders want to optimize the returns on their assets. Effective marketing tactics, cost control, and operational efficiency are frequently associated with profitability. To establish a unique character and draw customers, supermarkets make significant investments in marketing and branding. This covers the creation of loyalty plans, advertising campaigns, and private labels—all tactics that are consistent with the competitive and brand-differentiating ideas of capitalism.

Ravenhill frequently explores the extremes of consumerism and commercial society in his play. In *Shopping and F**king*, he examines how materialism affects people's relationships, morals, and personal lives. Characters of *Shopping and Fucking* "spend a great deal of the play shopping and fucking... They also seem to lack any sense of history, barely mentioning anything that isn't a feature of contemporary popular culture" (Rebelatto, 2009, p. 6). The dehumanizing impacts of a consumer-driven culture and the meaninglessness of material aspirations are occasionally confronted by the characters in his writings. Themes of isolation and alienation are frequently brought up in critiques of capitalism.

> *"This purer capitalism of our own time thus eliminates the enclaves of precapitalist organization it had hitherto tolerated and exploited in a tributary way: one is tempted to speak in this connection of a new and historically original penetration and colonization of Nature and the Unconscious: that is, the destruction of precapitalist third world agriculture by the Green Revolution, and the rise of the media and the advertising industry"* (Jameson 1991: 77)

The difficulties of modern urban living may cause Ravenhill's characters to feel cut off from other people and from deep personal connections. This might be interpreted as a critique of the dehumanizing elements of a capitalist society that puts an emphasis on consumerism and individual achievement. Given that capitalism is usually linked to economic inequality, social and economic inequality may be topics covered in Ravenhill's writings. As Reisman puts: "The type of acquisitive consumer who is less concerned with building up a private hoard or hobby and more concerned with showing off with fashion seems, at first glance, other directed in his attention" (The Lonely

Crowd 2001: 122). The stories of his plays may emphasize the hardships of the disenfranchised or left behind in a cutthroat capitalist society, and the characters may contend with unfair opportunities. *Shopping and F**king* discusses social and political concerns. It might be used as a forum to discuss issues about the effects of unbridled capitalism on people and society, as well as to critique more general systems, such as capitalist structures. In one of the dialogues in the play, clues about the enthusiasm of the characters Gary and Mark for expensive clothes can be observed:

> *Changing room at Harvey Nichols.*
>
> Mark is trying on an expensive designer suit.
>
> **Gary:** How's it going?
>
> **Mark:** Yeah. Good.
>
> **Gary:** Do you want the other size?
>
> **Mark:** No. This is great.
>
> **Gary:** Alright then.
>
> **Mark:** Have a look if you like.
>
> **Gary**: He is transformed: top to toe designer gear and carrying bundles of expensive shopping bags. (Shopping and F***ing: 53)

Ravenhill offers a more comprehensive critique of society standards through his examination of consumer culture, which goes beyond the boundaries of particular places like malls. In a society dominated by materialism, where shopping and obtaining material items become entwined with personal identity and self-worth, the drama investigates the lives of people. Ravenhill's analysis of consumer culture encompasses a more widespread critique of societal norms and goes beyond particular places such as malls. Characters who chase material items may struggle with feelings of emptiness or identity loss. They are, as Ravenhill has stated, “the sum of their actions” (Sierz 2001: 131) and merely the whole of what they have done thus far, it may be added. This criticism targets the larger society that places a premium on consumerism rather than just particular locations like malls. The influence of commercial society on interpersonal interactions is examined in the play. Characters might become caught up in a never-ending cycle of monetary goals, which would damage their relationships with other people. Ravenhill doubts the sincerity of interpersonal bonds in a culture dominated by

consumerism. The existential concerns that arise from a consumer-driven world's meaning and purpose may be addressed by Ravenhill's characters. It is possible to portray the pursuit of pricey goods or a specific lifestyle as ultimately unsatisfying, which forces individuals to face more profound existential issues. Deleuze believes, “objects exist only as fragments of themselves: they are found only as lost; they exist only as recovered” (Deleuze 1994: 102).

As iconic locations of consumer culture, malls may be considered as a factor in people's alienation and dehumanization. Emphasizing material possessions and shopping can cause people to feel empty and cut off from real human encounters. Malls may be places where the consumerist mentality eclipses human connections and relationships become commodities. As characters negotiate the complexity of love, desire, and connection, Ravenhill may examine how the commercialization of places like malls impacts the genuineness of human interactions. This seems symptomatic not only of the characters’ apparent inability to “form any kind of connection with one another” (Rebelatto 2001: 11) but of the consumer system's underlying isolating nature. Malls may be seen as emblems of social inequality in situations when people are driven to consume conspicuously in order to receive approval from others due to financial constraints. Ravenhill's works may highlight the disparities and pressures faced by characters within the consumerist landscape.

Since expensive clothing is sometimes viewed as a status symbol, Ravenhill may examine how this concentration on outward looks feeds into a shallow culture. His *Shopping and F**cking* characters may struggle with the strain to live up to conventional standards of status and appearance. Occasionally, the need for luxury clothing can eclipse personal identity and genuineness. Maintaining a genuine sense of self in a society that frequently evaluates people based just on their outer looks and their belongings may be difficult for Ravenhill's characters. An ongoing cycle of consumption and unhappiness may be exacerbated by an insatiable need for pricey clothing and other luxuries. Ravenhill's characters may feel the emptiness that results from pursuing material goods including designer clothing unrelentingly. Expensive clothing can represent differences in class and income and serve as symbols of social inequality.

Ravenhill can examine how characters' social tensions and the growing class gap are both exacerbated by a fascination with high fashion. He represents a generation that is drifting politically and ethically “with no values but economic ones, media-fixated and self-obsessed” (Rebelatto 2001: 13). The importance placed on designer clothing might affect how people interact with one another. Ravenhill might show individuals navigating love, desire, and connection-related concerns in a world where appearances matter a lot and luxury clothes becomes a status symbol.

The idea of home is examined in a number of ways in Mark Ravenhill's *Shopping and F**king*, which reflects the complicated and sometimes disjointed character of modern metropolitan existence. Though the play mostly centers on the lives of its characters in a consumer-driven culture, home becomes a major motif that has both literal and symbolic meanings. A large number of the play's characters struggle with unstable and uncaring family lives. A sense of rootlessness is exacerbated by the fleeting nature of their existence, which is characterized by drug use, casual relationships, and unstable economic conditions. It upends the conventional idea of a secure and cozy house. Even though there aren't many traditional houses, a few episodes are set in domestic environments like shared living quarters and flats. These areas serve as the setting for the protagonists' private and occasionally tumultuous conversations. The characters in *Shopping and F**king* are frequently looking for a connection and a sense of belonging, qualities that are typically connected to the idea of home. But frequently, their goals are misplaced, which makes them feel disconnected and alienated. Eagleton states, “Our free action is inherently alienable, lodging obstructively in the lives of others and ourselves, merging with the stray shards and fragments of others estranged actions to redound on our own heads in alien form” (Eagleton 2002: 110). The play examines how materialism and consumer culture may pass for a real feeling of home. Characters in the play indulge in compulsive shopping and turn to material belongings for comfort, yet these activities only bring fleeting fulfillment and fall short of meeting more fundamental emotional needs. The drama explores the perivate spheres of the lives of its characters, highlighting the ways in which relationships may function as substitute notions of home. But these interactions are frequently tense, transactional, and

characterized by power dynamics, which calls into question the traditional ideas of a caring and nurturing household. Even if the characters have physical rooms they dwell, a sense of homelessness is exacerbated by the disintegration of their lives and the solitude they go through. In the society shown in the drama, people struggle to feel safe and connected, and the concept of home is shattered. For the reasons outlined above, the characters search for their real selves in different settings, such as bars and nightclubs.

The pub is an important location, then, in Mark Ravenhill's *Shopping and F**king*, where several important scenes are seen. The bar is one of the places where individuals congregate, engage, and negotiate their lives in the play, which portrays a society dominated by materialism, drug use, and complicated relationships. Robbie, Lulu and Brian congregate at the bar as a social hub to mingle, talk about their lives, and have discussions. It turns into a microcosm of the larger society that the play portrays, mirroring the aspirations and hardships of the characters. For the characters, the bar serves as a haven and a point of escape. The bar provides a brief escape from the difficulties and uncertainties in their life, allowing them to momentarily forget their issues at least while they're there. The play has a lot of drug usage, and one of the places where people utilize drugs is the bar. This adds to the hedonistic and extravagant attitude that the drama portrays overall. The play's surroundings, including the pubs, are impacted by popular culture. The conversations these characters have about shopping, material belongings, and the pursuit of pleasure emphasize how much commercialization has impacted their lives. The dynamics of the characters' relationships are examined in the context of the bar. Power struggles, betrayals, and shifting alliances are displayed in the pub, highlighting the transactional and frequently complicated nature of their interactions. The play's depiction of urban life is enhanced by the pub scenes. It captures the fleeting and disjointed quality of the characters' lives. There conventional ideas of security and belonging are illusive.

> *Pub.*
>
> Robbie hands Lulu a drink.
>
> **Robbie:** After ten minutes I thought I'd got the wrong name. Checked the name. And then I thought: maybe it's the right name but the wrong pub. Because there could be two pubs with the same name. But probably not on the same street. So I checked. And there wasn't.

> The same name on this street. But then I thought there could be other streets with the same street name. So I looked it up, borrowed the book from this bloke and looked it - listen. Did you know? There's blood. (Shopping and F***ing: 27)

Like other places in *Shopping and F**king*, the pub is a symbolic place that adds layers to the examination of topics apart from consumerism. The problem of alienation and the quest for identity are the other issues considered in these pub scenes. The play makes advantage of these places to examine the characters' lives in a contemporary, socially divided society.

Another place that is discussed in the play is heaven. In *Shopping and F**king* the idea of paradise is examined in a complex and frequently humorous way. The drama explores the characters' wants, difficulties, and searches for brief moments of bliss or satisfaction rather than offering a conventional or ideal vision of heaven. Certain characters have a strong connection between their materialistic goals and their quest for their own heaven. The play examines a consumerism-driven world in which characters frequently turn to material belongings in search of pleasure or a feeling of fulfillment. In the play, paradise is occasionally connected to drug-induced moods. Using drugs to temporarily escape their harsh world is a common practice among characters such as Mark, and it can be interpreted as an attempt to find a momentary, if manufactured, paradise. For the characters, fleeting moments of happiness or pleasure might lead to paradise. But these moments are frequently fleeting, highlighting how fleeting enjoyment is in the society Ravenhill depicts. The drama delves in the intricacies of relationships, with certain individuals viewing intimate or connected times as a kind of utopia. But in the context of interpersonal interactions, these relationships are frequently rife with difficulties, betrayals, and power struggles, which complicates the concept of paradise. Ravenhill challenges conventional ideas of paradise by employing sarcasm and satire. The play asks the audience to consider the ideals and conventions of society, implying that the search for paradise in a society obsessed with consumption can be foolish or even ridiculous. In contrast to conventional stories that could paint an idyllic picture of paradise, *Shopping and F**king* does not paint a precise picture of the reality. Rather, it presents a disjointed and sometimes disorganized picture of modern existence,

where the characters struggle with the lack of a traditional notion of paradise. This narrative style is reflected in Brian's words as follows;

> **Brian:** Because, at the end of the day, at the final reckoning, behind beauty, behind God, behind paradise, peel them away and what is there? (To Robbie.) Son, I'm asking you. (Shopping and F***ing: 48)

Heavenly spatiality is emphasized a lot throughout the play. These show that the concept of heaven motivates people for life, even if it is an imaginary place in all that chaos. Again, Robbie makes a comment about heaven and means this;

> **Robbie (on phone):** This is, I tell you this is Paradise. This is Heaven on the Earth. And the spheres are sphering and the firm ... Good good. And now we're in the ... ? Tower of ... I see ... the Tower of Babel. All the tongues in the world. Splashinsky. Mossambarish. Barn barn barn. Pashka pashka pashka. Alright then. You're done? Good good. That's good. You take care now. Yeah. (Shopping and F***ing: 52)

The play's complex conception of paradise mirrors the larger issues of materialism, alienation, and the quest for purpose in a culture that frequently places a higher value on fleeting pleasures than true contentment. It challenges the audience to think about whether the characters' goals are consistent with a meaningful interpretation of paradise or if they are just caught up in a never-ending cycle of unhappiness.

In *Shopping and F**king*, couple of dialogues takes place at a drug rehab or treatment facility. The play examines the repercussions of drug use and addiction, and the play is made more difficult by this specific context. The rehab facility provides a setting for some of the characters' drug-related struggles and experiences.

Mark struggles with his addiction problems in the rehab facility. It gives individuals a place to discuss the repercussions of their drug usage and make an effort to end the cycle of addiction. It is probable that the treatment facility will be portrayed as a therapeutic setting with group therapy, individual counseling, and other treatments aimed at helping patients get over their drug-abuse issues. It could highlight how crucial it is to deal with the underlying problems that lead to addiction. It is possible for him at the treatment facility to feel confined and alone. The play examines the effects of being in such a regulated setting on their mental and emotional health, emphasizing the difficulties associated with recovery. Mark’s tense connections is revealed via the treatment facility location. Conflicts and tensions may surface as they work through the

recovery process, illuminating the intricacies of interpersonal relationships in the setting of addiction. The play explores the psychological and physiological facets of addiction, including what it's like to go through withdrawal symptoms. This can emphasize the challenges experienced by those pursuing recovery and add to the overall mood of the treatment facility scenes. The way the treatment facility is portrayed is used to criticize how institutions handle addiction and mental health. Ravenhill utilizes this opportunity to discuss the efficacy—or lack thereof—of these establishments in treating the underlying causes of addiction. Dialogues in the treatment center examine issues of power and control, both among the individuals and within the facility. They address issues of autonomy and agency as people struggle with outside influences trying to mold their recovery journeys.

Lulu: Where?

Mark: Just a place.

Lulu: Tell us.

Mark: A centre. For treatment.

Lulu: Are you coming back?

Mark: Of course I am.

Robbie: When?

Mark: Well that all depends on how well I respond. To the treatment. A few months.

Robbie: Where is it? We'll visit.

Mark: No. (Shopping and F***ing: 6)

It's crucial to remember that the play's treatment facility setting is only one element, and Ravenhill utilizes it to explore more general issues about modern society, consumerism, and the difficulties experienced by those who are addicted. It's crucial to remember that the play's treatment facility space is only one element in a multifaceted exploration crafted by Ravenhill. Through this particular setting, Ravenhill skillfully delves into more general issues that resonate with the broader canvas of modern society. The treatment facility becomes a microcosm, allowing him to dissect and critique prevalent societal norms, especially those entwined with the overarching theme of consumerism. The struggles faced by individuals battling addiction become a poignant lens through which Ravenhill addresses deeper societal challenges and moral dilemmas.

In *Shopping and F**king*, there is a standout moment that takes place in a urinal-equipped public toilet. The powerful and provocative character of this action makes it noteworthy. The scene involving the urinals is notorious for its graphic and divisive material. It features characters engaging in sexual activity in a public bathroom. This explicit content exemplifies Ravenhill's commitment to explore modern concerns with a readiness to take on challenging subjects and push limits. The situation in the bathroom makes it difficult to distinguish between public and private areas. It questions society expectations and conventions about proper conduct in public spaces. The urinals serve as a backdrop for Ravenhill's examination of unusual and subversive facets of human conduct. The scenario with the urinals is probably related to issues of identity and sexuality. It could look at how people manage their sexual identities and express their wants in a world that isn't always welcoming or understanding. Ravenhill frequently employs graphic and thought-provoking situations to make societal commentary. The scene with the urinals might be seen as a critique of society expectations and the restrictions imposed on people's ability to publicly show their sexuality. It pushes viewers to examine their own assumptions and conclusions. Even while the scene is graphic, it could also show intimate and vulnerable moments between the characters. Ravenhill may utilize this context to examine the intricacies of interpersonal connections, emphasizing the unvarnished and unprocessed facets of human interaction.

> **Mark:** So I'm pissing. Urinals. I'm pissing in the urinals and in the mirror I can see the door, OK? Well, OK. Pissing and the door opens. Door opens and it's her.
>
> **Lulu:** So you're what - in the ladies?
>
> **Robbie:** Urinals in the ladies?
>
> **Mark:** Nope.
>
> **Robbie:** So this is the –
>
> **Mark:** Urinals in the gents. (Shopping and F***ing: 76)

The play's overall shock value is enhanced by the urinal space's sexual content. Ravenhill purposefully incorporates contentious components to provoke strong feelings in the audience, forcing them to face difficult realities and connect with the play on a visceral level.

Brian's workplace is one of the key places in *Shopping and F**king* that helps to explore contemporary socioeconomic concerns. The play presents a dismal and degrading view of capitalism and work. In the play, the workplace is frequently shown as a place where people are taken advantage of and dehumanized. Lulu could be forced into low-paying employment or struggle to survive in an office setting where profit is put before the welfare of staff members. The play explores how capitalism affects the workplace and shows how economic systems may result in the erosion of human dignity. The soul-crushing impacts of corporate culture and the unrelenting quest of profit at the sacrifice of personal fulfillment may be experienced by characters. The topic of interpersonal interactions in the workplace is examined, with a focus on the difficulties in developing sincere bonds in a hostile and competitive setting. The play's larger themes of alienation and the disintegration of genuine human ties are frequently reflected in the interactions between the people at work. Lulu always fears losing her job, making job instability a recurring issue. This uncertainty heightens her overall sense of stress and desperation and adds to their sense of instability. The consumer-driven culture shown in the play is microcosm sized in the workplace. Even in the workplace, she is motivated by materialistic goals and the urge to fit in with society's standards.

*Shopping and F**king* does not present the workplace as a kind or encouraging place to work. Rather, it turns into a battlefield where players face the harsh realities of modern workplace culture. By using this perspective, the play critiques how capitalism dehumanizes people and their connections with one another.

In addition to the workplace space, the way that the Lulu's personal life and relationships are shown depends heavily on domestic settings. Her feelings of estrangement and loneliness are frequently reflected in domestic settings. In the private realm, which includes houses and apartments, characters struggle with isolation and the difficulties of building deep relationships in a disengaged society. The play could show unconventional or disjointed family dynamics in homes. The idea of a typical, stable family may be missing or disturbed, and characters struggle with unusual living arrangements. Just like in the office, consumerist themes may permeate household

environments. Characters use material belongings as a coping mechanism for the emptiness or discontent they experience in their personal life. Intimate connections and character exchanges take place in domestic areas. The play could research the subtleties of familial and romantic relationships in intimate settings. Characters struggle with identity problems in their homes. The play's general examination of personal identity is aided by the house being a setting where people confront their own aspirations, fears, and hardships. The idea that a house is a safe haven may be called into question by the play. Domestic settings can be shown as places of conflict, tension, or even danger, underscoring the disintegration of conventional ideas of security and protection. Domestic areas can serve as individuals' haven or way of escape from the harsh realities of the outer world. These areas might not, however, always offer the comfort or consolation that the characters need, which adds to the play's general depressing atmosphere. There are several sequences throughout the play that are set in various rooms of the house.

The depiction of household spaces in *Shopping and F**king* adds to the harsh and critical analysis of modern society by highlighting the personal hardships and obstacles that the characters must overcome in their daily lives.

One important component that adds to the play's general theme and narrative structure is the examination of public versus private areas. The play frequently explores how consumer culture affects public areas. Malls, streets, and business districts are examples of settings that are shown as centers of consumerism, where people are subjected to commercials, commodification, and pressure to live up to social norms. Even in public places where people are expected to be visible, characters might feel alone and disconnected. Mark's sentiments of isolation and loneliness can be made worse by the impersonal and anonymous nature of crowded places. Bedrooms and other private areas are venues for private and intimate times. The play may examine how people handle their relationships and show their weaknesses while they are in these private spaces. In public and private settings, the dynamics of sexuality and identity might be different. While they may struggle in secret with their own identities and

ambitions, characters may struggle in public with society norms and expectations. In public settings, the characters can act theatrically, putting up a front to fit in with society's norms. The investigation of cultural constraints and the fight for self-expression is aided by the contrast between onstage personas and private genuineness. In public and private settings, conflicts can arise. While private places might serve as battlefields for interpersonal disputes and struggles, public venues may see clashes motivated by cultural norms. Private areas can serve as havens for characters seeking solace from the demands and difficulties of public life. Particularly the house may be depicted as a haven where people may temporarily disconnect from the outside world. The play may cast doubt on the obvious line that divides public and private areas. It's possible for characters to discover that the lines between these areas become less distinct and that outside social influences seep into their private lives.

Through an examination of the interactions between public and private domains, *Shopping and F**king* offers a sophisticated analysis of the effects of cultural norms, consumer behaviour, and interpersonal connections on the lives of the characters. The play's thematic investigation gains depth from the juxtaposition of different places.

Desolation and spatial isolation are major motifs that influence the characterization and overall mood of the work. The play is frequently set in an urban environment, with characters navigating the large-scale, impersonal cityscapes. As they navigate congested streets and business areas, the metropolitan setting can arouse feelings of loneliness, emphasizing how alienating contemporary urban life can be. It is possible for any character in the play to feel extremely alone. This loneliness and alienation that permeate modern life can be reflected in both physical and mental isolation. They may battle with their own issues in a world that does not appear to care about them. Throughout the play, some areas could be depicted as vacant or lifeless. This emptiness can appear in a variety of contexts, including empty residences, lonely streets, and sterile retail spaces. These places are desolate, which adds to the depressing and gloomy atmosphere. Retail establishments such as malls can turn into places where people feel alienated.

Characters feel alienated and removed from these seemingly lively settings, highlighting the shallow nature of modern society and its failure to meet more fundamental human needs. Even in common areas, the play could show a lack of sincere relationships between people. Even when two people are physically close, an environment of utter misery can be created by emotional isolation and a lack of meaningful conversation. The play can allude to fragmentation and disintegration, two postmodern ideas. There might be a lack of coherence and significance between characters and locations. This disarray adds to the story's overall impression of confusion and sorrow. Apartments or houses that are private might serve as the backdrop for characters' frantic attempts to deal with loneliness. Substance abuse, self-destructive actions, or silent depressing periods in these personal areas highlight the characters' emotional misery. It is possible that the spatial components have symbolic meaning as well. For example, characters with unusual lifestyles or stigmatized identities could be physically cut off from society at large.

Through its examination of loneliness and desolation in space, *Shopping and F**king* explores the darker sides of modern metropolitan life. The play illustrates the difficulties of creating deep bonds in a culture that values materialism, alienation, and the disintegration of interpersonal ties.

To sum up, *Shopping and F**king* by Mark Ravenhill is an engrossing investigation of space and spatiality that surpasses the tangible environments showcased on stage. Ravenhill skillfully uses places as dynamic canvases to depict the social changes and individual conflicts that characterize 1990s London, whether those spaces are the characters’ disjointed homes or the stark metropolitan surroundings. The broken gaps stand as symbols for the moral ambiguity, alienation, and disconnections that characterized the era's consumer-driven society. By using these geographical dimensions, Ravenhill explores the individuals' emotional and psychological spheres in addition to criticizing the outside situations. The broken areas mirror the characters' disjointed identities as well as the larger discord in the society they live in. In addition to the physical surroundings, Ravenhill's deft use of space compels viewers to consider the

complex web of interpersonal interactions, the cultural norms that mold them, and the deep existential concerns that surface in the face of a consumer-driven society. *Shopping and F**king* is still a powerful examination of the complex relationships between identity, location, and social dynamics in a turbulent time.

CONCLUSION

Upon examining Mark Ravenhill's *Some Explicit Polaroids* and *Shopping and F**king*, a major element that surpasses traditional ideas of theatrical setting is the rich tapestry of space and spatiality. The characters' travels through the consumerist urban jungle of *Shopping and F**king* and the desolate landscapes of disillusionment in *Some Explicit Polaroids* transform the spatial dimensions from static backgrounds to dynamic elements that have a significant impact on the interactions between the characters, the storyline, and the overall socio-cultural commentary.

The way that Ravenhill handles physical space in *Some Explicit Polaroids* serves as a metaphor for the existential emptiness that the characters' lives are filled with. The desolate surroundings reflect the characters' inner anguish, and their aimless meanderings reflect the general feeling of disorder in society. Characters' troubles when faced with the desolation of their surroundings become symbolic of the larger social disillusionment that Ravenhill aims to analyse. The play's spatiality functions as both a canvas on which the author paints a moving depiction of the human condition in the face of moral uncertainty and a stage for the play that is developing.

In *Shopping and F**king*, the commercialization of real estate highlights how ubiquitous consumer culture is in shaping people's identities and social interactions. The urban landscapes and shopping centres stop being neutral locations and turn into conflict zones where characters struggle to maintain their authenticity and agency in a materialistic environment. Ravenhill examines the destructive effects of consumer society on interpersonal relationships via the prism of spatial dynamics in this play, encouraging viewers to consider their own places in the complex web of societal expectations and economic entanglements.

Ravenhill delves into the psychological and emotional spatiality of his characters, going beyond the concrete surroundings. The bounds of personal traumas and the constraints of society expectations combine to produce an inward maze that is mirrored in the playwrights' outward settings. Within these psychic spaces, the characters' battles for autonomy and self-definition play out, exposing the complex interaction between

internal turmoil and external constraints. Ravenhill pushes the boundaries of the theatrical space by exploring the depths of the human mind and challenges viewers to explore the unexplored areas of their own feelings and identities.

Ravenhill uses space and spatiality as a purposeful and effective instrument for societal criticism rather than just as a decorative device. The characters in the plays become archetypes navigating the complexity of a world in flux, serving as mirrors reflecting the turbulent landscapes of modern society. Ravenhill's use of spatial metaphors highlights how the human experience is universal and transcends location and time. The consumerist mayhem of *Shopping and F**king* and the desolation of *Some Explicit Polaroids* speak to a culture that is struggling with moral uncertainty, material excess, and the breakdown of real human ties.

Ravenhill also questions conventional ideas of theatrical narrative by examining space. The plays force viewers to reevaluate the symbiotic link between location and plot, challenging them to think about space in ways other than its utilitarian one. Theatregoers are invited to participate in a more immersive and contemplative experience where the lines between the stage and the audience dissolve and the plays' impact reaches far beyond the theatre’s walls. This is achieved by the purposeful blurring of physical and psychological borders.

Conclusively, *Some Explicit Polaroids* and *Shopping and F**king* by Mark Ravenhill go into the depths of the human experience through a comprehensive investigation of space and spatiality. Through the use of spatial dynamics as a prism to highlight the intricacies of social disillusionment and the destructive effect of commercial society, the plays function as both a mirror and a reframing of current culture. Viewers are not only observers as they move through the landscapes of Ravenhill's dramatic universe; rather, they are active participants in an ongoing conversation that goes beyond the stage and challenges viewers to reevaluate the ways in which space, identity, and the human condition interact. Under Ravenhill's direction, the new writing is transformed into a portal to the unexplored regions of the human mind, where space travel is transformed into a voyage into the core of common humanity.

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ÖZGEÇMİŞ

KİŞİSEL BİLGİLER

Adı Soyadı **:** Muhammed İkbal ÖKDEM

Uyruğu **:** TC

EĞİTİM

Derece	**Kurum**	**Mezuniyet Yılı**
Lisans	Erciyes Üniversitesi	2019

İŞ TECRÜBESİ

Tarih	**Kurum**	**Görev**
19.06.2020-	MEB	Öğretmen

YABANCI DİL BİLGİSİ

Ingilizce YDS (91.25)